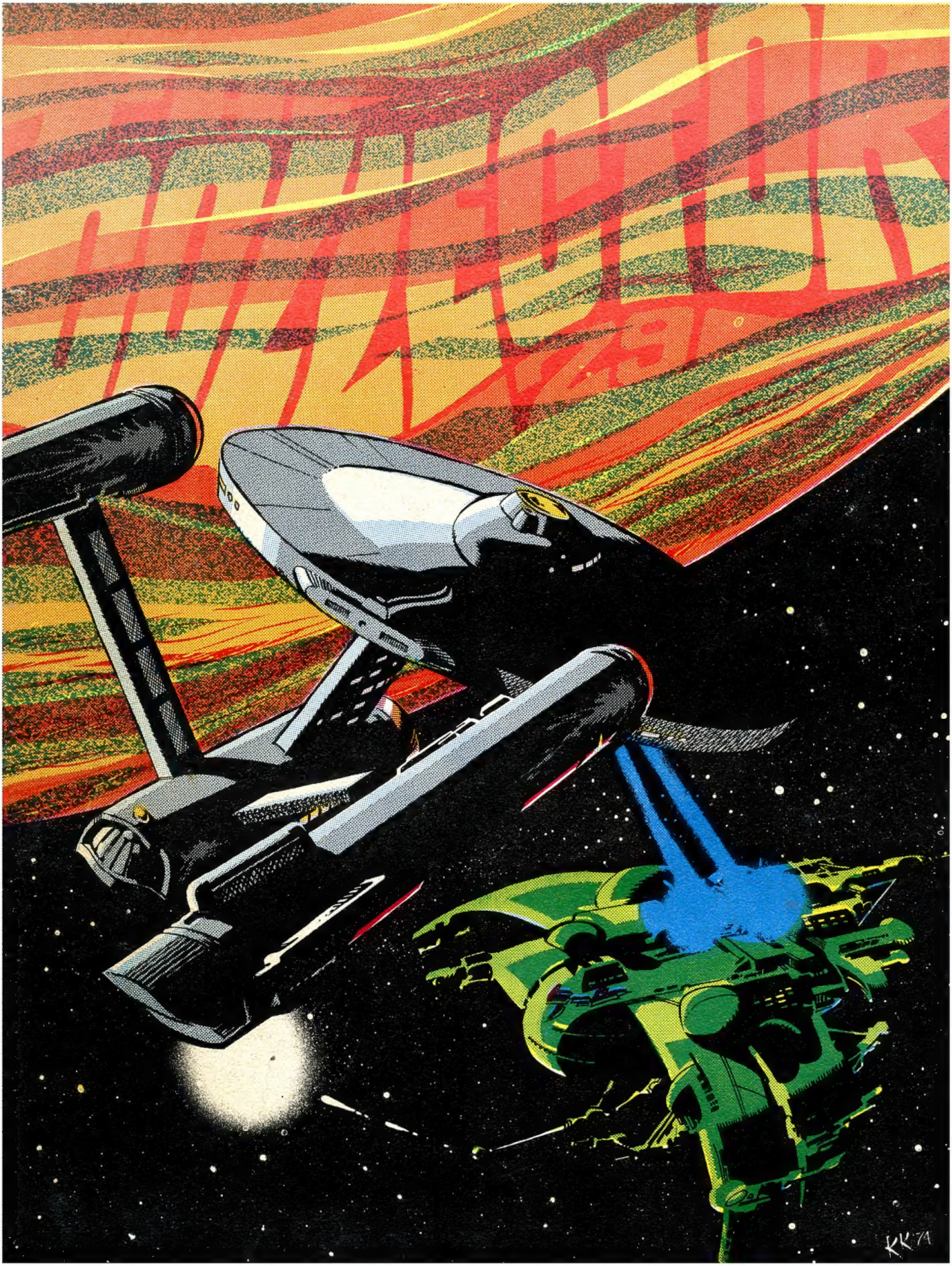
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LOGO BY JOHN G. FANTUCCHIO

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COVER BY ROBERT L. KLINE

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TO BILL -
JOE SINNOTT

LOGO BY DON NEWTON

EDITORIAL

BILL WILSON

"SWAN SONG"

Prone as I have been to "run off at the mouth" in this space in previous issues, I honestly must say it's hard for me to find the right words at a time when I am closing out a most successful endeavor; one which I hope has provided entertainment and food-for-thought for many over the years. What this all means is, plain and simple, this is the last issue of THE COLLECTOR. Because it is my "swan song", I've gone all-out to provide more pages of more color and more quality art and features than I've ever done before.. Hopefully I've succeeded in convincing you, the reader, that this is the biggest and best issue of this magazine EVER. I set out to produce the very best FANZINE ever, but with so many other distinguished competitors, I'm sure I've fallen just short of that mark.

Regardless, I am pleased with the results of this issue so far; naturally as I write this I have yet to print any of the magazine, but I am confident it will prove to have been worth the many long, hard hours I've toiled on it. Now, I know many of you have read editorials of this type time and time again, and are probably praying that I don't go into the same old routine again...and I agree with your dislike of these things...BELIEVE ME, if I had my choice I'd just as soon not do an editorial this issue, hard as it is... However, I believe I owe it to the many fine people who have supported me and aided me in the past to give at least an explanation as to why this thing must end.

The most serious and tragic reason for my complete re-evaluation of my publishing career was the sudden death of my mother one Thurday evening in November of last year, 1973. Those of you who've met me at the New York Cons already know what a great help and inspiration she was to me in the preparation of the book, its sales, and the book-keeping duties.. never thinking of herself or her own serious illness; only of helping others. Were it not for the help of both her and my father, I would not have been able to do the near-impossible: to begin what was to be one of the longest-running fanzines ever at the ripe old age of eleven years old, and to make it a regular standard bearer at an age when most 'zine editors are beginning. (I'm nineteen now.) Naturally, when one works with a loved one, their absence is doubly felt, as in my case. Honestly, I lost two people; or at least one great lady who worked like two people. So, since it was her wish that I soon end the run of TC soon anyway, I could think of no better way to pay tribute to her than to end the magazine's run with this issue,dedicating it to her memory; wishing in vain that I'd had the chance to end the magazine's run sooner if it would've prevented her passing. More than ever I realize how hard it must have been for Kenneth Smith to dedicate an issue of his great PHANTASMAGORIA to the memory of his infant son... I felt for him then, and now I feel for him even more, for I know how he felt...

As the situation stands, my ambitions and aspirations for a career are in limbo; I'm unsure as to furthering my education, and in what field to specialize. At a time when my life is at a turning point, there is room for people to fill an empty void, a void not easily filled by any means, but there is no room for a magazine called THE COLLECTOR. It is time the magazine pays me back for the many years of work I put into it; and for it to pay me back, it must dissolve so that there will be time available for more important things. A labor of love is no longer a labor of love when it becomes a chore...and a chore it has become. So it is best for all concerned that it end in a moment of glory than die in a mire of mediocrity.

I honestly enjoyed putting this issue together, but I did not enjoy writing this editorial, and I hope that never again in my life will I have to put such delicate feelings into words on paper. Please don't bombard me with requests to bring TC back;

tough as it was to write this farewell, I don't think I could ever find the desire or the words to say "I'm back."
It's tough enough saying "goodbye".

To all those who have helped me now and in the past, to all those who have sup-ported the magazine since its inception, and to all those who are reading this now, many thanks a thousand times over for this great experience. I'll never forget you.

—Bill

THE DEMONS

BY JIM SOLA

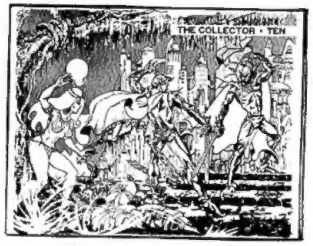
HAL FOSTER...1937

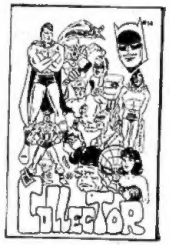
JACK KIRBY...1972

In 1937, a *Prince Valiant* Sunday sequence featured a story in which Prince Valiant killed a goose, hollowed it out and scraped it clean, made some slits for his eyes and mouth, and produced a 'Demon' mask to scare the villains out of the castle.

In 1972, Jack Kirby's new character, a supernatural hero The Demon, sported a similar visage, albeit with a few changes, naturally. Nevertheless, the resemblance remains unmistakable.

And so, artist JIM JONES has produced renditions of both versions.





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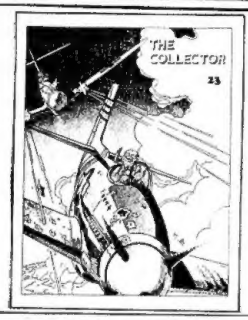
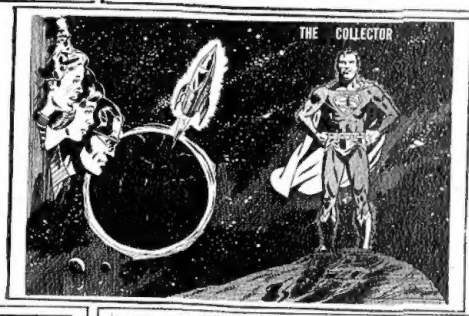
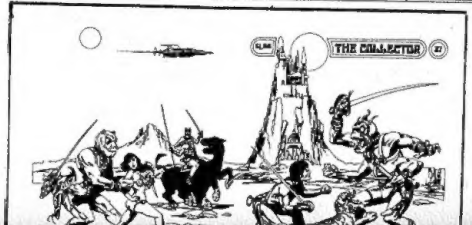






INTERVIEW:
WALTER KOENIG

INTERVIEWED BY BILL G. WILSON

If the name "Walter Koenig" is not immediately recognizable by a majority of those reading this, perhaps the name of a character he portrayed on a certain s-f television series a number of years back is: "Ensign Chekov, of the U.S.S. Enterprise". Yes, the youthful Russian crewman from STAR TREK is in reality a very interesting and talented actor from No.Hollywood, California. He is also embarking on a writing career, and has even scripted one of the animated STAR TREK cartoon episodes.

Through the graciousness and surprisingly swift cooperation of the U.S. Postal Service, I conducted a multi - letter interview with the informative Mr. Koenig which follows immediately...

--- BILL WILSON

WILSON: *First, how about some facts about yourself? (When and where were you born; where did you attend school; and what was your first "Big break"?)*

KOENIG: I was born in Chicago around the turn of the century. I attended Fieldston High School in New York, Grinnell College in Iowa, and graduated from the University of California at Los Angeles with a B.A. in Psychology. From there I returned to New York, entered the Neighborhood Playhouse Professional School of Drama, completed the two-year curriculum offered and then returned to the west coast. My "first break" came when one of my drama teachers told me that I'd never make it as an actor because I wasn't 'commercial' enough looking. I figure that if I could survive such a devastating pronouncement at that tender and impressionable age,the chances were I could stand up to the disappointments that were inevitably to follow - and which did, in spades.

WILSON: *What's this about being born in Chicago "around the turn of the century"? You don't expect me to believe you're in your sixties or seventies, do you?*

KOENIG: "Turn of the century" is my way of saying: "Let's leave it at that.". I have no particular vanity about my age... but when people in the business find out how old I am, it increases my problems in get-ting good roles, because I don't look old enough to play the roles - I'm right for chronilogically and I'm too old to play the parts I "look" right for...

WILSON: *Did you read and/or collect comics, pulps, Pep buttons, and the like when you were a kid? (I know you're a big Pep comic-character button buff now...)*

KOENIG: I was an inveterate collector as a kid. I avidly read comics up until about the age of thirteen. The only comics I actually saved were *Joe Palooka* - God and Ham Fisher only know why - but I had a large collection of Big-Little Books, and related 'nostalgia'. My favorite character was a guy named 'Black Hood', not so much from the comic book but from the short-lived radio program. I guess I like the idea that under a black hood my myriad collection of neuroses (I also collected neuroses) would be undetectable.

WILSON: *When did you first find out about the STAR TREK project, and how did you land the job as Chekov?*

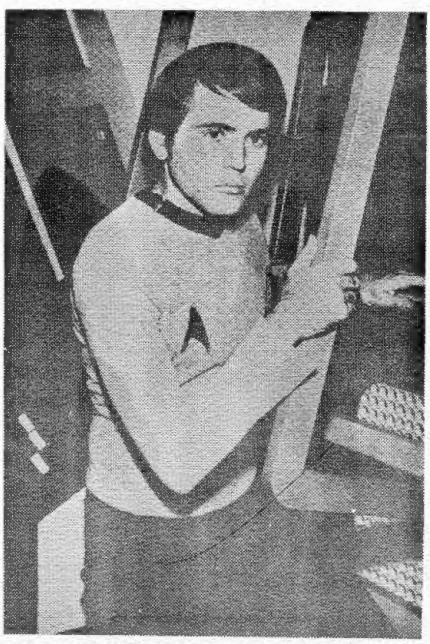
KOENIG: I knew nothing about *STAR TREK* until it was already on the air. I was picked for the role through a set of circumstances that generally happen for an actor once in a lifetime:I had worked for Gene Roddenberry in a starring role on his *Lieutenant* series, for the director of the episode in which I made my *STAR TREK* debut on an *Alfred Hitchcock Hour*(in which Zalman King from *The Young Lawyers*, Mark Slade from *High Chapperel*,& Tony Musante from *Toma* played my henchmen... and Jimmy Cahn from "everything" played opposite me - God, how times have changed!), and for the casting director of the series in a lead role of a Russian student defector on the old *Mr. Novak* show. Consequently, when my name came up everyone knew who I was and, presumably, had kind thoughts.

WILSON: *What was it like working with Bill Shatner, Leonard Nimoy, and the other cast members of the show? I've seen a few of the 'infamous' STAR TREK blooper films, and it appears you all had a great time filming the series...like one, big, happy family!*

KOENIG: The cast members of *STAR TREK* were all quite professional and a joy to work with. Next question please.

WILSON: *Did you ever play a part in the planning of a particular episode or episodes? What I mean is, did you do any of thw writing then, or perhaps suggested a change or two in the script where your character was concerned?*

KOENIG: My first year on the series,I was too insecure about my status (I wasn't un-der contract then) to say anything but my lines and hope for the best. I did try to make a valiant effort to bring some life back in Chekov in the third season, but by then the reins had changed and the new 'producer' was trying desperately to reduce the quality of the show to his own image; he didn't want to hear from nothing. His appointment to *STAR TREK* was clearly a case of a man succeeding beyond his station in life.



Walter Koenig as Ensign Chekov

WILSON: *What experience enabled you to characterize Chekov's Russian-accented, highly-exuberant personality?*

KOENIG: A good actor draws from himself in order to bring truth to a role. This does not necessarily mean drawing from specific experiences. It does mean that he turns his skin inside-out and explores the facets of personality that lay dormant but alive among the viscers.I am not by discernible behavior an outgoing individual but that doesn't mean that twenty thousand fathoms within there isn't lurking an ebullient and highly - exuberant beast. The accent comes from my Russian extraction and an aptitude for dialect.

WILSON: *Which TREK episode, and when, did you make your debut as Chekov?*

KOENIG: I made my 'debut' in *ST* in "The Cat's Paw" episode in 1967. I believe it was the first script shot that season,but not necessarily the first one shown.

WILSON: *Can you recall any episode(s) you particularly enjoyed and/or disliked?*

KOENIG: "The City on the Edge of Forever" by my friend Harlan is my favorite episode. I wasn't in it. Of those in which I performed I like best "Who Mourns for Adonias", "Spectre of the Gun", "Deadly Years", and "I Mudd". The episode I liked least was "The Way to Eden"because it was silly and because the character of Chekov was so totally subverted.

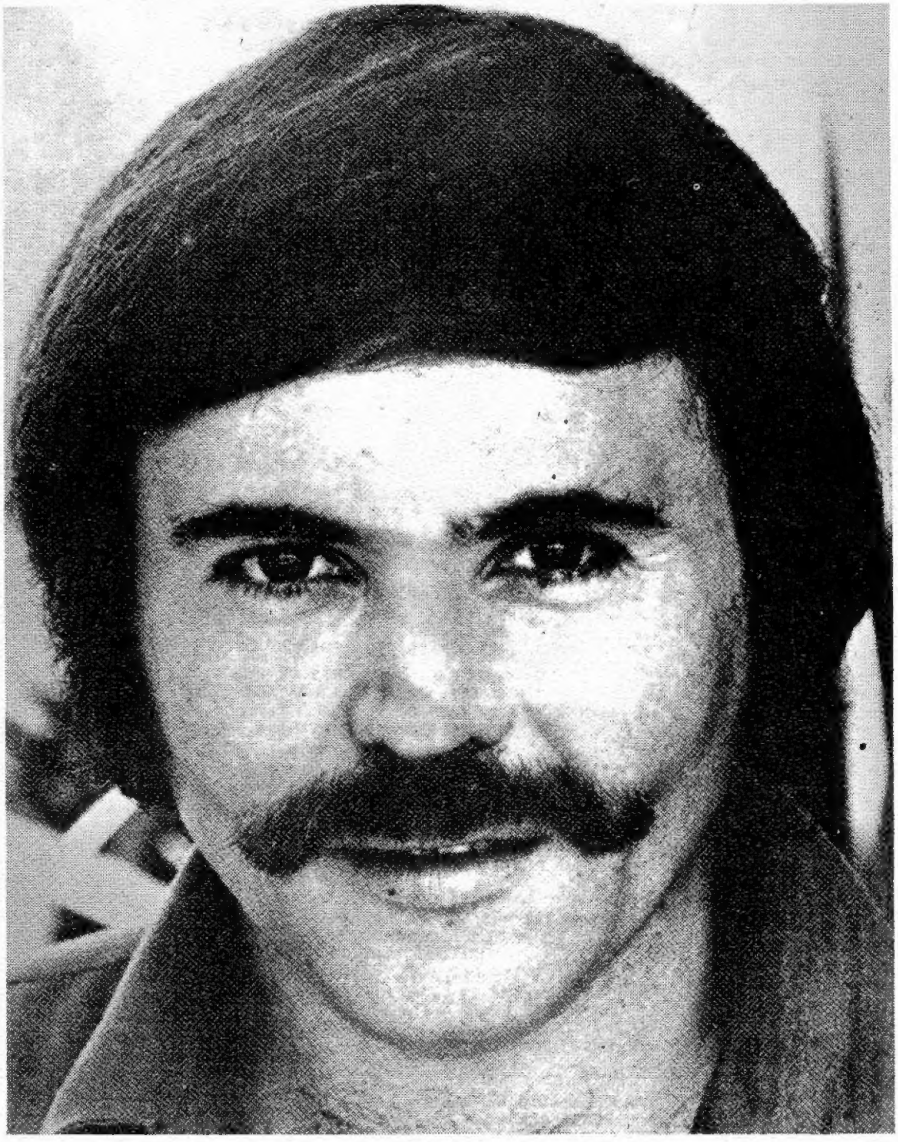
WILSON: *What is your opinion of the new STAR TREK cartoon, and how did you come to write one of the episodes? And, what happened to the character of Chekov, in the transition from live-action to animation?*

KOENIG: I've seen a half-dozen of the animated *STAR TREK* episodes and I thought they were pretty good. The stories had integrity and the backgrounds were quite nice. The problems inherent in drawing the characters themselves were readily apparent and need not be rehashed here... Chekov was not included in the animated series because, one: there wasn't enough time in twenty-two minutes of actual story time to adequately present all of the characters; two: I had already been given a writing assignment on the show when the decision to not use all the characters was made and I believe it was felt that I was being compensated this way; three: I had the least seniority and there were some economic pressures involved.

WILSON: *How many scripts have you written for the cartoon series?*

KOENIG: I wrote just one script. I was asked to write a second but chose not to do so. The writing of future scripts is academic, since I don't think the animated series is being renewed (That's not official).

WILSON: *Do you prefer writing to acting?*
KOENIG: I prefer writing to waiting for the phone to ring. Also, I believe I have some intellectual ability that isn't properly tapped as an actor, and the writing satisfies this need. However, performing is terribly important to me. It's as much a part of my life as my left hand. (..I'm left-handed)
WILSON: *Are you aware of any plans to revive STAR TREK, either as a live-action TV-movie, theatrical movie, or (the hope of all TREK fans) a regular TV-series?*
KOENIG: At this juncture I know of no active plans to revive *STAR TREK*, in any form.
WILSON: *What's your opinion of "TREKKIES" and hard-core STAR TREK enthusiasts, and their never-ceasing crusade to bring STAR TREK back?*
KOENIG: Trekkies can be charming if they are very young. When they are thirty or forty years old, however, and *STAR TREK* is still the most important thing intheir lives, I find myself formulating a psychological profile that isn't terribly flat-tering. As I have said at conventions & press gatherings, I do believe that the trekkie phenomenon is also a syndrome.For many people the sense of identification they receive from their preoccupation with the series serves ego needs and is at least as important to them as the sincere desire to see respectable science - fiction back on the tube.
WILSON: *I've noticed a number of the STAR TREK Crew branching out into other fields possibly trying to shake any stereotyped role(s) they may have gotten from the series. What are you doing now?Any upcoming television or theatrical appearances on-tap?*
KOENIG: My career as an actor has momentarily reached a standstill. I did those two guest-starring roles on *Star Lost*(the less said the better), but since then nothing. My career as a writer is budding, if not quite yet blooming. My first feature script, 'Phantasm', has been under option for a year and will hopefully go into production shortly - executive caprice willing. My second screenplay, 'The Ghost Walker', is fresh off the typewriter and has been enthusiastically received in all quarters so far. No deal yet, but a lot of room for optimism.
WILSON: *From what you've seen,what do you think of STAR TREK fandom,science-fiction fandom, and comics fandom?*
KOENIG: Not a hell of a lot of difference between the three except that there are fewer females in comic fandom.That's been my experience, anyway.
WILSON: *I understand you're a big Pep - button collector and buff. How big of a collection do you have, and do you collect any others bits of nostalgia?*
KOENIG: Now you're talking my language! I collect Big Little Books, Fast Actions & Fawcett Dime Actions. I'm pretty well set with BLB's, but am still looking for some of the others. I have about two - hundred comic character pinback buttons and I am constantly on the hunt for more. Perhaps you've seen my ad in *TBG* for comic pins, entitled, 'STOP ME BEFORE I KILL AGAIN' ? Who's sick?! I'm particularly interested in Fawcett character buttons, pinbacks called Comic Togs and those with King Features characters represented. My third area of 'nostalgia' collecting is old bubble gum cards. I have about a thousand of these, mostly from the 1936-1942 era. I have incomplete sets of War Gum,Action, Skybirds, G-Men, Lone Ranger, and World-in-Arms cards. Finally, I also collect old Indian pinback buttons, silks, cigarette and gum cards.



WALTER KOENIG

WILSON: *Finally, please tell me, how did I ever manage to talk you into granting me this interview?*
KOENIG: By the simple process of presenting a truly superior fanzine. I was amazed at the quality of the copy you sent to me. I am not, as a rule, interested in the inside-scoop on an artist's ideocyncracies, who in comic fandom is a liar, who tells the best stories, or even who is the best illustrator. My interest is strictly from the basis of my own and personal psychoneuroses relating as they do to my childhood experiences, fantasies, aberrations, etc. However, I way duly impressed by your professionalism, by your dramatic presentation, and by the intelligence, organization, and care that went into making *'The Collector'* an outstanding example in its field. I do in every sense consider it a compliment that you asked me to do an article for your final edition. I'd be quite interested to see where you are headed next. Whatever the field of endeavor, I'm sure you'll be enormously successful.

My greatest thanks to WALTER KOENIG for permitting this interview. My solitary regret is not being able to conduct an interview with him in-person. In his correspondence he appears to be an interesting and multi-talented person, and there is no doubt in my mind that he is in actuality that and much more.I look forward to the day I might someday meet him.

EDITOR's NOTE: Since the preceding interview was typed, I've learned that the animated STAR TREK cartoon has been renewed for a second season, beginning this fall. One of the first shows, if not the first, will be a story entitled "BEM", written by David Gerrold, author of the famous "The Trouble With Tribbles".

So, who knows? We may yet see another ST cartoon adventure scripted by Mr. Koenig!

--- BILL G. WILSON

SF

LOGO BY JOHN ELLIS

STAR TREK REVISITED

by Scott B. Miller & Joseph P. Fellabaum

To begin with,we would like to thank the many readers who made encouraging com-ments to us on our STAR TREK article in the last issue of THE COLLECTOR. We had no idea it would go over as well as it ap-parently did, but since you have made so many complimentary comments, we have been asked to write this "sequel". In it we'll be discussing a number of aspects of STAR TREK, most of which we did not cover the first time out. (And, for those of you who asked for them, we have listed the an-swers to last issue's "Trivia Questions" to relieve your mental anguish.) Finally from what we've heard, you really missed something fantastic if you were unable to attend the International Star Trek Con in New York City earlier this year.We regret having missed it ourselves...but... maybe next year.

Now with all of the personalities out of the way, we will commence with the main emphasis of our article.We are going to attempt a comparison of the "live ac-tion" STAR TREK series to the new cartoon version. Now that everyone has had the op-portunity to view the new version, we feel that it is necessary for an in-depth look at the two shows from an objective point of view, and to examine the good & bad points of the cartoon version.

There are a number of "Prime Direc-tives" that should be followed in the an-imated version that were originally esta-blished in the original, and particularly by Gene Roddenberry. The cartoon already ha an excellent set of basic ideas; all that those in charge had to do was con-tinue them from the original version. For some unknown reason, this continuum of i-deas failed to be adhered to.Roddenberry, throughout the duration of the live se-ries, was able to control the use of bug-eyed monsters. The alien life forms that were used contained a significant amount of believability...they were not of out-landish form, resembling a giant snail or four-armed tree. (These examples are two of many that were seen in the cartoon...)

A second aspect evident in the orig-inal series is the use of the mature vo-cabulary by all members of the cast. Mr. Spock, in three years of the show, always presented himself as a methodical and ra-tional being, despite a few brief moments of surfaced emotions. His speech pattern remained on one level at all times. This, unfortunately, was not followed into the cartoon. Mr. Spock would be found speak-ing in apparent technical vocabulary one moment, and the next moment he would mou-thing idiotic, childish statements, defi-nitely not in character for any Vulcan.... and Mr. Spock in particular.

To continue on this line of reasoning for a moment, the cartoon, to our dismay, lacked any of the good old STAR TREK ac-tion. There appeared to be no inter-action of characters and their personalities. The "live" STAR TREK had conflicts between the people that forced the viewer to take part in the show's events. This element, unfor-tunately, is totally lacking in the car-toon. Next to this failure is the show's use of senseless and ridiculous gadgetry, with no statement as to how it works, or where it came from. For example: the "aqua sled" and the "atmospheric belts". These both seem to be a bit too much. Even with the M-5 you were told who created it, and why he created it.

Again, this same idea is seen in the addition of the characters Arex & M'ttress ...in the 1st cartoon show the camera pan-ned onto these two new characters,and they looked utterly ridiculous. The viewer nev-er really knows anything about them; what their special skills are or what their pur-pose is. In the "live" series, the viewer knows where Mr. Spock comes from, and just what he is capable of doing, physically, technically, and emotionally. In the car-toon, the viewer is never told just what Arex and M'ttress are there for.

Along with the afore-mentioned prob-lems is incorporated the failure of the cartoon to have any background and musical effects. These two aspects actually crea-ted the atmosphere and intrigue of the or-iginal series, and since these aspects are

not present in the cartoon, it is difficult to get involved in the adventures, as it was easy to do in the "live" shows.

One fault of the cartoon which is not due to the creators is that the animation company, though they tried their best, just was not able to properly animate the show in a manner that would be conducive to its continuation as a high-level science fiction show. ((Editor's note: Through frequent correspondence with ROBERT KLINE, an animator on the cartoon series and a frequent contributor to the pages of this magazine, I am under the impression that the cartoon show may improve in over-all quality with this coming season's adventures.. and if the second season is handled as equally well as Bob's front-and-back covers of this issue of TC, I'm sure that all ST fans will be pleased and impressed.--BGW))

A factor of the cartoon's failure due to the network is the show's placement in a Saturday morning period rather than evening Prime Time. The time slot pits ST against funny and unintelligent kiddie cartoon shows; either an aid to the show's ratings or an insult to its integrity, depending upon how you view it.

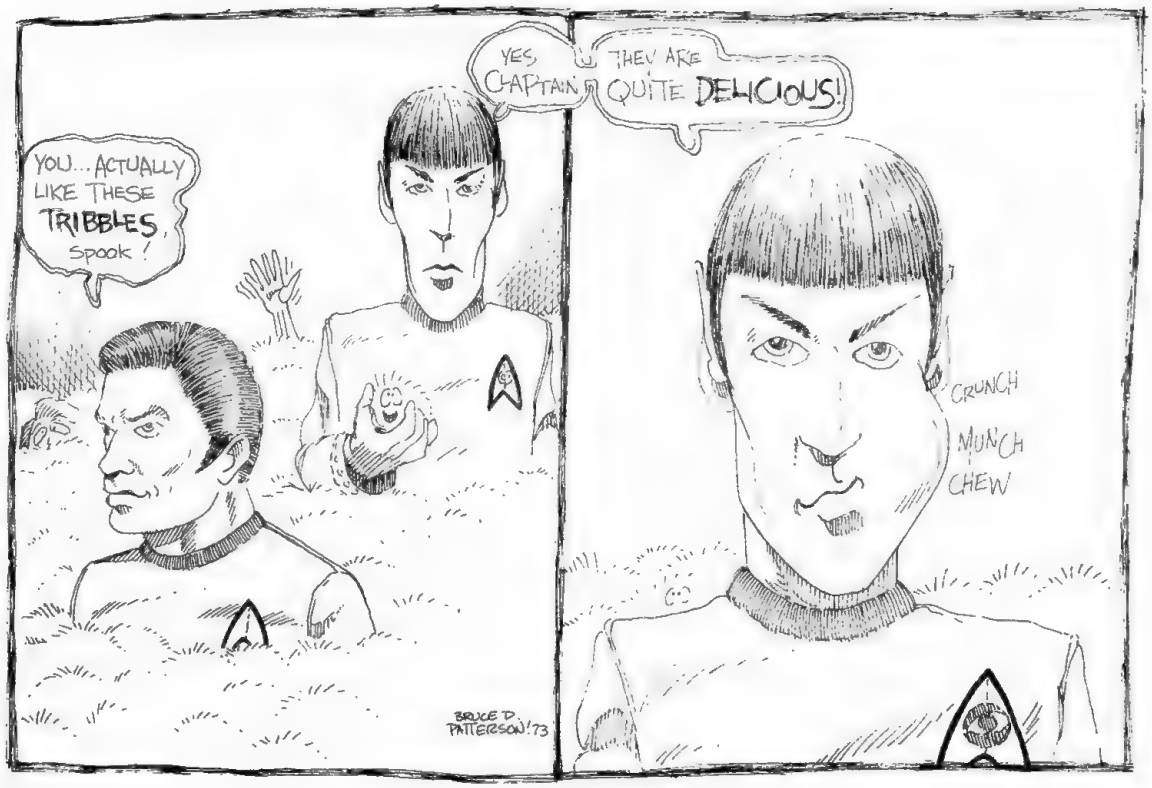
Now...to get to the cartoon show's good points, and lift the reader's low opinion of the authors of this article. We apologize for the down-trodden tone of the article up to this point, but we are airing our own personal opinions and suggestions for the purpose of hopefully bettering STAR TREK, if only in some small, obscure way.

The good qualities of the cartoon on the plus side, however, are not of such magnitude as to balance out the bad. The best part of the cartoon show is that it is STAR TREK, STAR TREK that is not available anywhere else. In addition, the opening scene and monologue are very reminiscent of the original "live" ST. The animation provides the opportunity to enlarge the scope of "TREK", and serves to reunite the original cast. Despite all of the criticism we have aimed at the show, we are rather pleased to see STAR TREK back on the air once more; no matter how it is done or in what form, it is STAR TREK returned.

For those of you who are as big a freak on "TREK" as we are, hopes are high as always for the return of the "live action" STAR TREK. Several months ago, rumours were flying that Paramount was going to make a full-length feature movie of STAR TREK with the original cast, and hopes are still high for just that, though one can never really be sure of what the movie studios are up to. ((Editor's note: Look how long it took for the DOC SAVAGE movie to become a reality!--BGW)) There are also other indicators of the show's possible return, the most important one, of course, being un-dying STAR TREK fandom. The show has been dead for 4 years, yet the STAR TREK books are still being published and sold at alarming rates. The International Star Trek Convention which has been held annually for the past several years has proven its world-wide attraction to all types of people. "TREK" is still being aided by science fiction magazines throughout the world, and the show continues to live through the efforts of the AMT Model Company, and British and American television syndication. In the United States it is one of the top shows on the syndication market. The one thing we believe to be the most awesome aspect of the show is the undying attraction it has for the television viewer. No matter what time the show is on, the fans manage to be there to see it. Without the relent-less efforts of the fans, STAR TREK would have fallen long ago with dozens of other shows; into the files of the never-to-be-seen-again...

If the show returns, there are seven things we have devised to make it as good as, or better, than it was originally:

1) The cast must be re-shaped, back to their previous status.



2) The format must be adjusted to ideas from the first-season.

3) The equipment and scenery quality must be continued.

4) Roddenberry, Jeffries, Fontanna, and Rugg must be back.

5) The new show must re-capture the magnetism of the original STAR TREK.

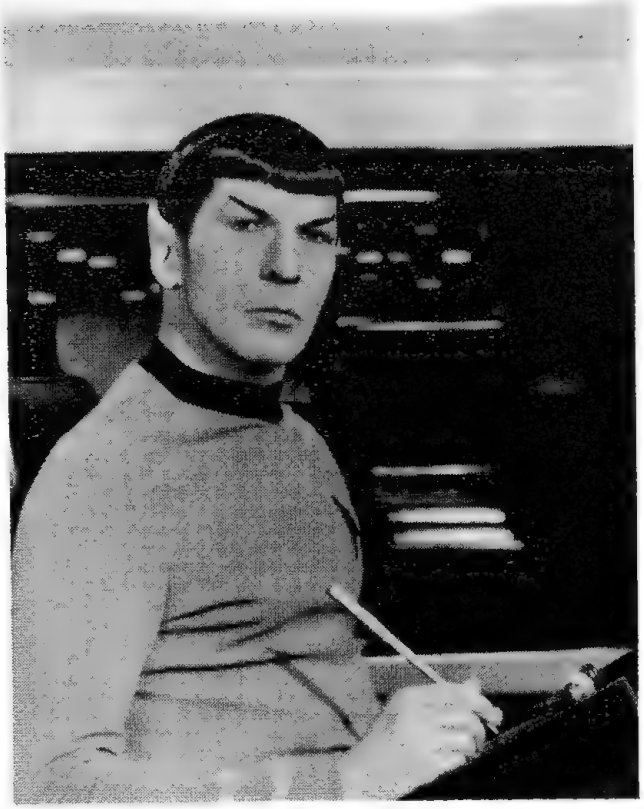
6) There must be further development of minor characters, when appropriate.

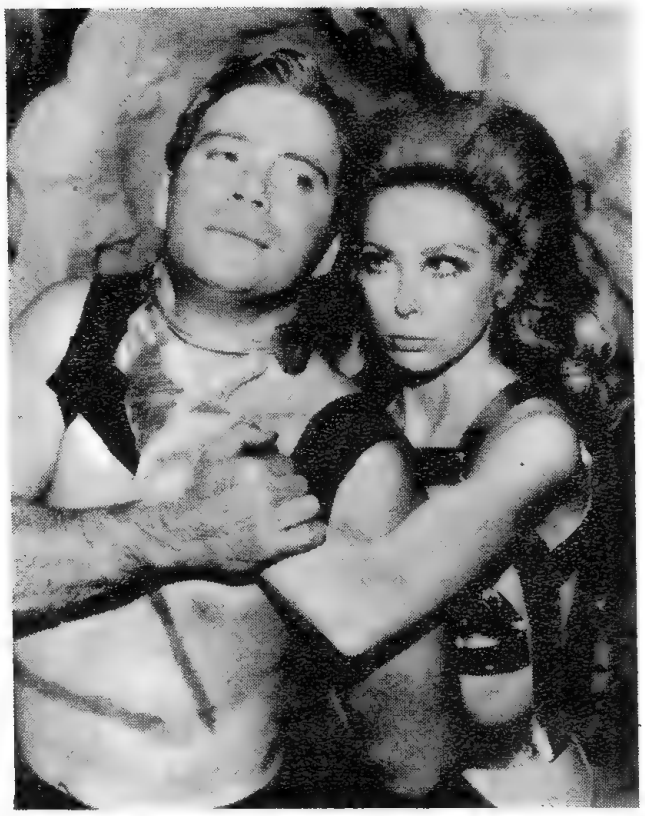
7) There must also be further development of planetary exploration.

We feel that if all of the above are accomplished in some way, the "new" STAR TREK will/would be even better that the first...

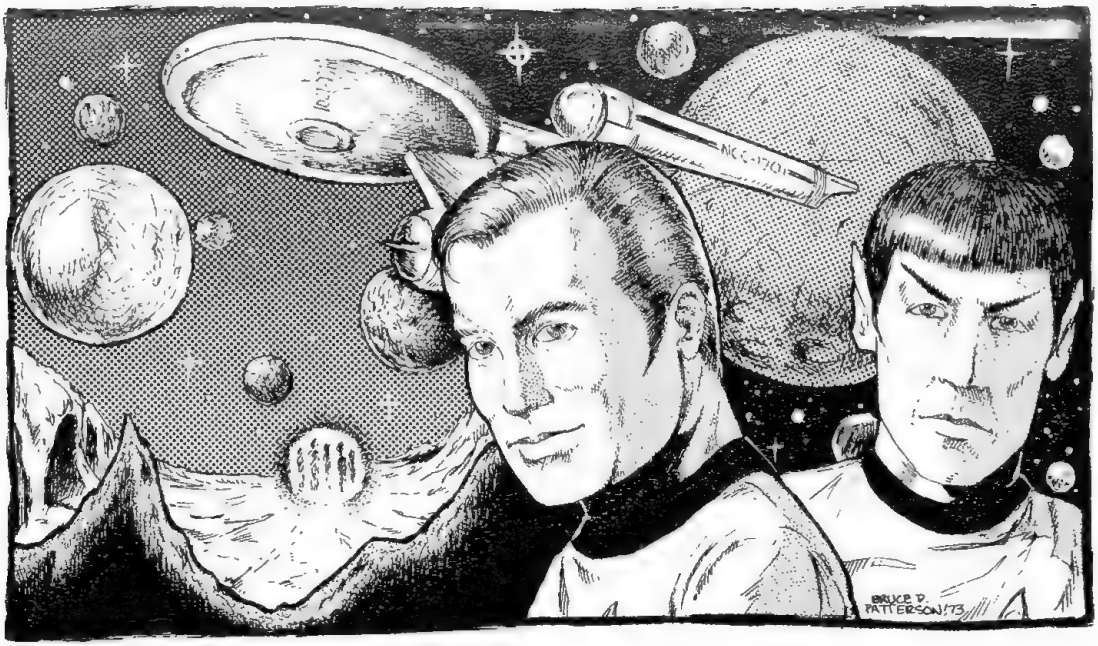
Everyone must take STAR TREK for exactly what it is: a television show, and nothing more. It offers enjoyment and excitement for all viewers of all ages.

Even if we don't get the opportunity to see a "new" STAR TREK at some future date, at least try to remember what the show was trying to say; and see if you can put it to good use. There are a great many symbols and morals-to-the-story in the great STAR TREK episodes; all of them important, and all of them worth considering.





Lancaster



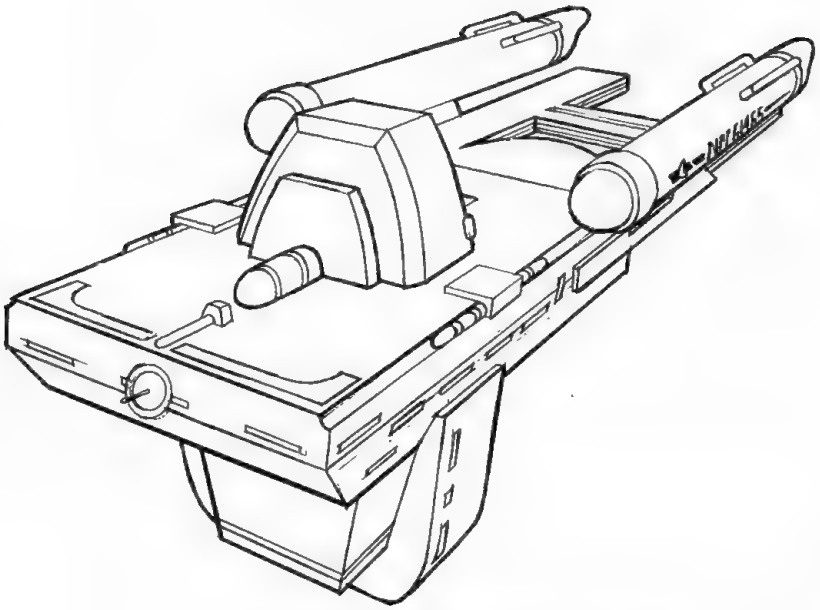
★ ★

ANSWERS TO LAST ISSUE'S "STAR TREK SUPER-QUIZ...

1. Who is presently third-in-command of the U.S.S. Enterprise? LT. COM. SCOTT
2. What is the connection between (a.) a mako root and (b) a Canutuu woman?
   (a) mako root stops poison of Magatu
   (b) uses this substance
3. What planet is Mr. Hengist supposedly from? RIGEL-4
4. Name the present Commodores of Starbases 10 and 11. 10-STOCKER; 11-MENDEZ
5. Name the only two episodes which featured space station shots.
   "U.C.", "The Trouble With Tribbles"
6. Of what sector of the Star Fleet Command is Admiral Komack? SECTOR 9
7. Name the 4 villains who countered Kirk, Spock, Sarak, and Abraham Lincoln in the episode, "Savage Curtain". KALIS, KANGUS KAHN, ZERA, COLONEL GREEN
8. Who discovered the "Space Warp", and what world did he make his home on?
   ZEFFRIN COCKREN OF ALPHA CENTURI
9. What deformed Captain Christopher Pike? DELTA RAYS
10. Name the only two Fleet Captains mentioned on Star Trek. PIKE, GARTH
11. How many crew members did the S.S. Beagle carry, and who was her captain?
    47 MEN, R.M. MERIK
12. Who always beat the "tar" out of Captain Kirk in his days as a midshipman at the Space Academy? FINNIGAN
13. Define General Orders #1, #7, and #24.
    #1 - NON-INTEREFERENCE
    #7 - NO CONTROL WITH TALOS IV
    #24 - PLANETARY DESTRUCTION
14. What is Kirk's brother's name? SAM
15. Who was the military governor of Organia? KUR
16. Why did the Enterprise visit Planet Signet XIV? GENERAL REPAIR & MAINTENANCE
17. How often do the ore ships visit planet Delta Vega? EVERY 20 YEARS
18. Give precisely the age of Spock's father. 102.437 EARTH YEARS
19. What survey ship did "Charlie X" destroy? ANTARES
20. What is a Quatlu? DENOMINATIONAL UNIT FOR WAGERING ON TRISKELION
21. Give the significance of the "Year of the Red Bird". ONCE EVERY 11 YEARS
22. What is the M-5, and why is it called the M-5? MULTI-DUOTRONIC UNIT, CALLED M-5 BECAUSE 1-4 NOT SO TOTALLY SUCCESSFUL
23. What two awards did Dr. Richard Daystrom receive for his work in computronics and duotronics? ZE-MAGNUS, NOBLE PRIZES
24. Who was once referred to as a chairbound paper-pusher? COM. STOCKER
25. Classify the Shuttlecraft used by Kirk and Mendez in "Menagerie Part 1". CLASS "F"
26. Who was Kodos? EXECUTIONER OF TARSIS IV
27. What is the "Ponn Farr"? TIME OF MATING
28. Who was Security Chief in "Mirror, Mirror"? SULU

(WHO SAID)

29. "Sort of gets me right here. My son the doctor.": KIRK
30. "I have seen forty-two years of the red bird.": WE - THE COM
31. "Veer off.": COM. DECKER



STAR TREK ANIMATION:

by Robert Kline

Reproduced here is a small selection of drawings produced for last season's shows. Some of the sketches are models. These were done to establish the appearance of a person, creature, or ship. The other drawings are layouts and were used in one of the episodes of *Star Trek*.

I started to list all the things I designed for the show, but it got to be too difficult. The truth is, about 85% of the aliens, spaceships and otherworld environments are my children.

Now, here is a breakdown on how an episode is produced:

STAR TREK
"MORE TRIBBLES, MORE TROUBLES!"
ROBOT GRAIN SHIP
©1974 FILMATION

The scripts submitted for *Star Trek* are read and OK'd by Gene Roddenberry. Then Hal Sutherland and his assistant pre-pare a storyboard based on the script. This consists of about 300 scenes. These pencil line drawings (the layouts, "A"), include all visual elements: backgrounds, props, characters, creatures, etc. Whoever designs an element makes several drawings from different angles. This is done so that the other artists will know what the things looks like, and everyone will draw it the same way.

FROM "THE EYE OF THE BEHOLDER"

Ⓐ

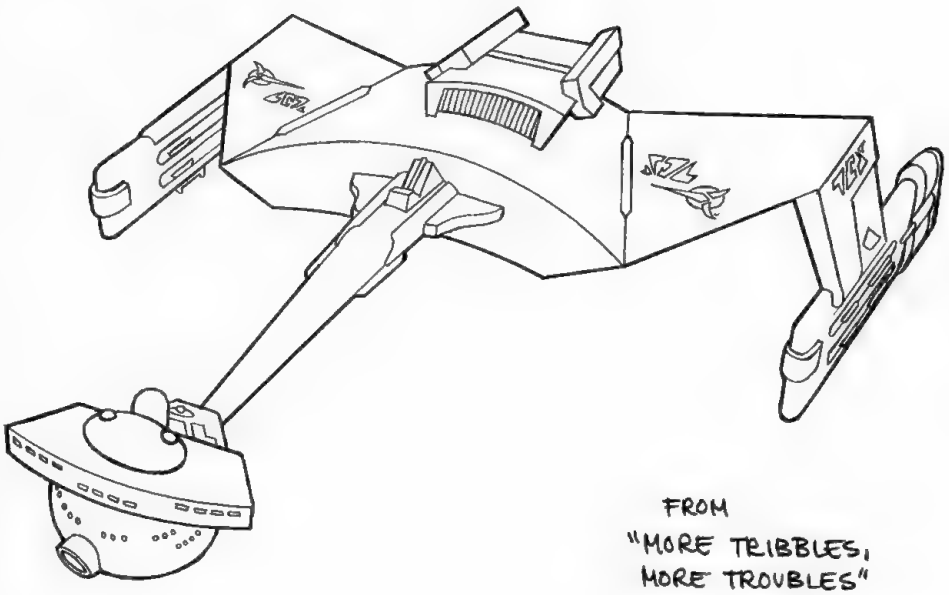
©1974 FILMATION

Simultaneously, the actors are recording the dialogue. When the animators get the layouts, they also get an "exposure sheet" for each scene. This details the time each word of dialogue takes on the soundtrack. With this information, the mouths and actions can be animated more accurately.

Meanwhile, the paintings department is working with the background layouts... They are rendered on illustration paper or acetate in full color.

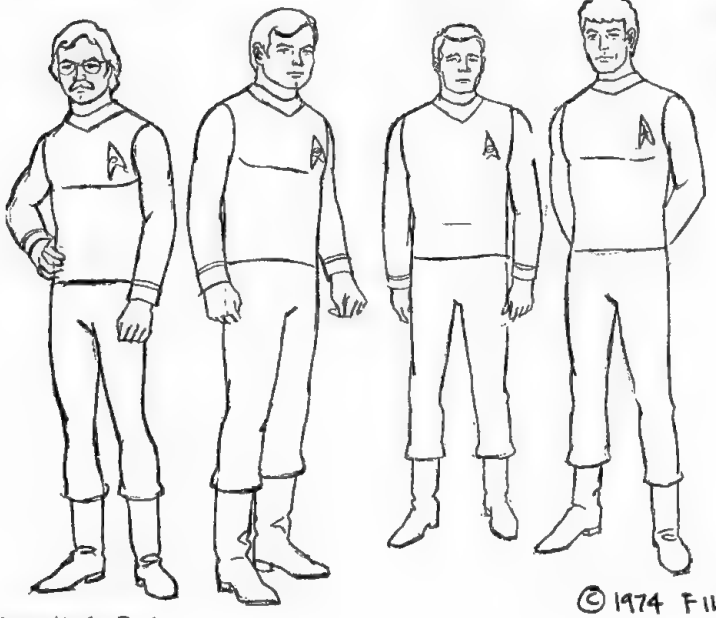
When the animation is completed, it is xeroxed on cels and painted on the reverse side. The animation cels and backgrounds are placed together under the camera and photographed according to the exposure sheet. It now has detailed instructions from the animator and director on how the scene is to be shot.

Finally, completed footage is edited with the dialogue, sound effects, and the music added. Then it turns up Saturday morning on NBC...



FROM
"MORE TRIBBLES, MORE TROUBLES"

STAR TREK
KLINGON SHIP
©1974 FILMATION

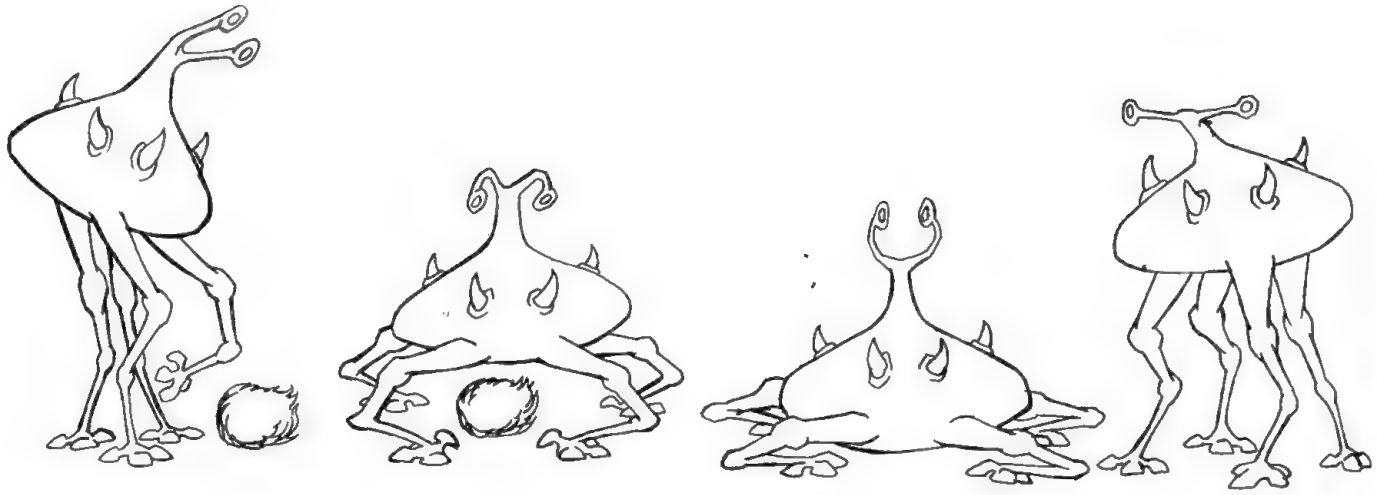


GABLER AND NEW CREWMEN
WHEN THREE GUYS FROM LAYOUT APPEARED IN STAR TREK

FROM
"THE TERRATIN INCIDENT"

©1974 FILMATION

DRAWING BY
HERB HAZELTON

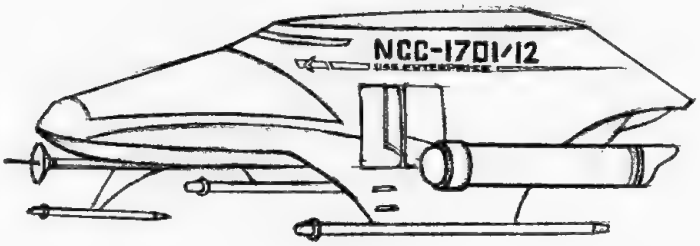


STAR TREK
"MORE TRIBBLES, MORE TROUBLES!"
THE GLOMMER EATING A TRIBBLE.
© 1974 FILMATION

FROM
"MUDD'S PASSION"

© 1974 FILMATION

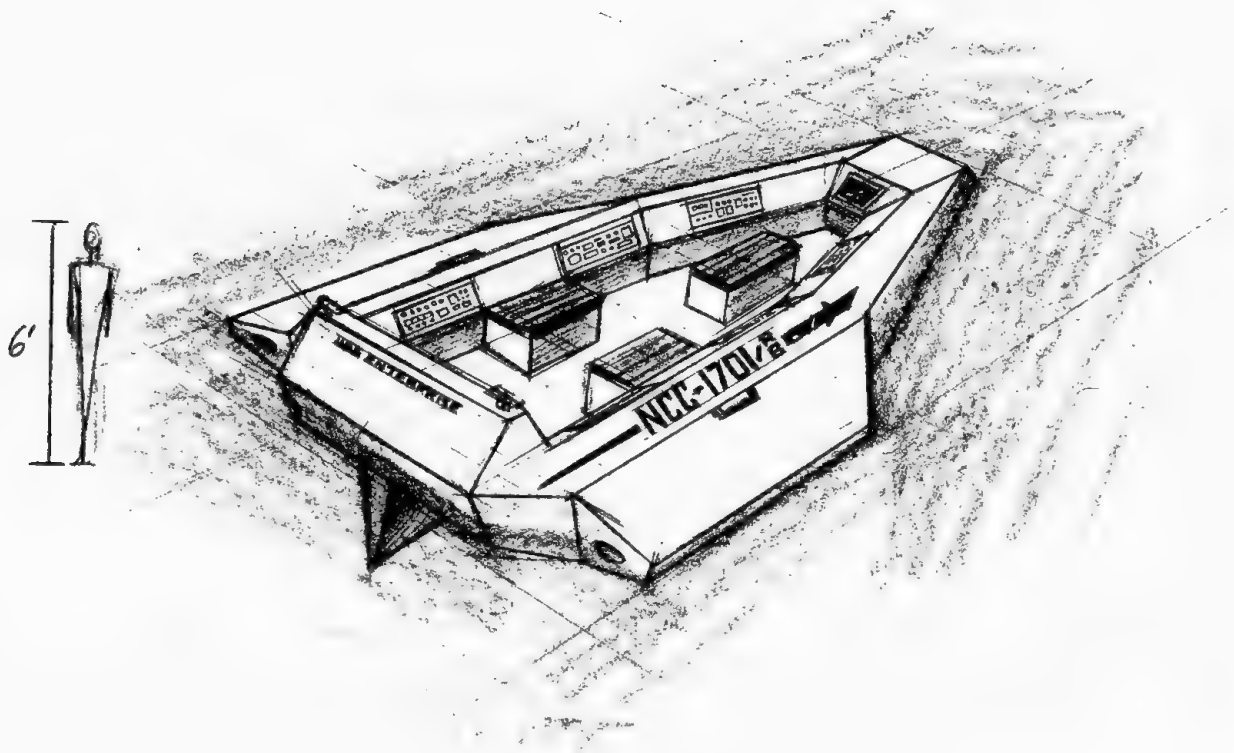
"ALEEK-ON"
"YESTERYEAR"
STAR TREK
©1974 FILMATION

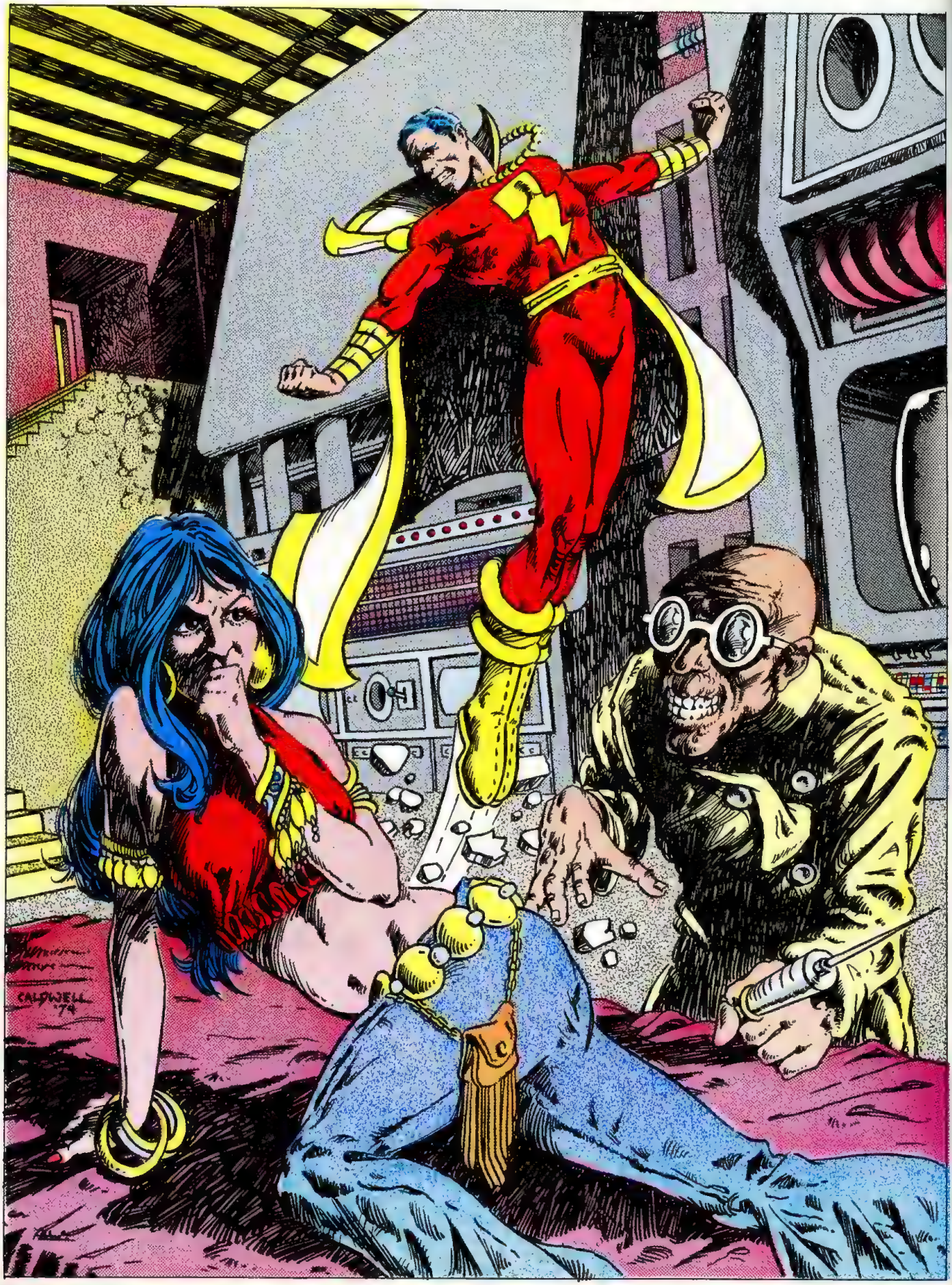


©1974 FILMATION

FROM
"MUDD'S PASSION"

STAR TREK #13
"THE AMBERGRIS ELEMENT"
RAFT
© 1974 FILMATION



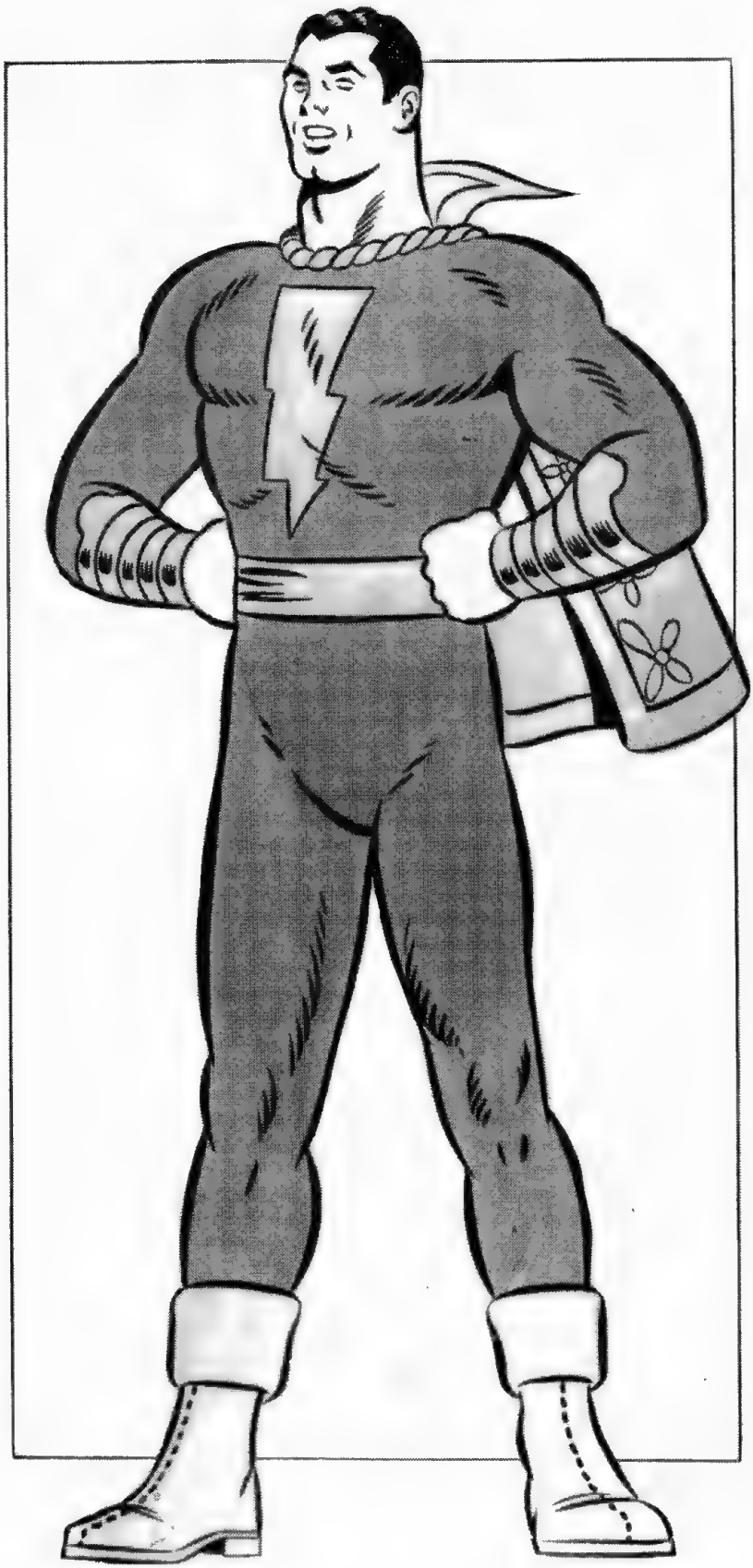

CALDWELL
'74

CAPTAIN MARVEL AND COMPANY

BY

BILL CANTEY

It would not be possible for this fan to write an article on Captain Marvel without mentioning his legal conflict with Superman. I would find it easier to complete an essay on Sophia Loren without making a reference to her fantastic frontal equipment. However, it would be stupid for any fan to bear any malice towards National Periodicals for their involvement in that most famous of comics lawsuits. If you must have a villain, blame Fawcett, Captain Marvel's former publisher. It was Fawcett that pulled the rug out from under the Big Red Cheese, dropping the entire Marvel Family into oblivion. But, not because of legal pressure being exerted by National. The story of Captain Marvel's original rise and demise is interwoven with the Superman lawsuit and with the Man of Steel himself. That the success of Superman spawned a myriad following of powerful heroes in tight-fitting, colorful costumes cannot be denied by any logical mind. The wonder is not that Superman's publisher entered a stop and desist legal action against Captain Marvel's, but that other flying, bullet-proof heroes were not equally honored. In all likelihood, it was Captain Marvel's staggering sales record of over two million issues a month that caused him to be considered a business threat. In fairness, it must be considered that Superman was first. His company, later to be called National Publications, introduced the super-hero concept to comic books, complete with the colorful, skin-tight costume and secret identity in 1938. Fawcett Publishing Company took note of the success and decided to grab a piece of the action. Captain Marvel made the scene back in 1940, attired in a predominantly red uniform as opposed to Superman's basic blue with red and gold trim. Originally, Captain Marvel's outfit was more like a uniform than a costume. The top half buttoned tunic-like at the right shoulder. Gold braid decorated the lower sleeves, matching the lightning bolt on his chest as well as the gold trim on his white cape. The cape was worn casually as a soldier of the czar wore his secondary jacket, draped over one shoulder and fastened by a golden cord. A gold colored commerbund took the place of the more popular overbriefs, and golden jack-boots completed the outfit. Saratorially, Captain Marvel was outstanding. But, the tunic appearance of his uniform soon gave way to the painted-on look that is still used by most super-heroes today.



JOE SINNOTT FROM C.C. BECK

The origin of Captain Marvel is as mystical in real life as in the character's introduction in *WHIZ COMICS*. Of course,National claimed it was a direct steal from Superman. Another theory has it that the Captain Marvel character evolved from a dream sequence in an old Fred MacMurry motion picture; a lampoon of Superman that was muted and made workable. In short, a take-off that took off. The third, and most likely, possibility was that the amazing Captain was a product emerging from the minds of talented men who were told to get busy and create a hero that would outsuper Superman or they wouldn't get paid. And after a false start in *WHIZ #1*, wherein a black-clad hero named Captain Thunder sported a lightning bolt on his chest,Captain Marvel was introduced in *WHIZ#2*.Since *WHIZ #1* was a highly limited publication, *WHIZ #2* can be, and usually is, considered the first, official issue. Although a multitude of talent went into the 13-year career of the colorful Captain, including the ominpresent hand of Jack Kirby, the writing and drawing team of Otto O. Binder and C.C. Beck are generally credited with having the most influence on Fawcett's astoundingly popular publication.Captain Marvel's origin-introduction must be the most-often-printed data in comic-book history. After the successful Captain was featured in his own mag, an origin synopsis appeared on the first, inside page of every issue. Here, again, is that very brief briefing:

Shazam, an ancient wizard and archenemy of evil, was nearing the end of his days. Before passing on, he bestowed his powers on a poor, orphaned newsboy, one Billy Batson by name. Before tapping out, old Shazam explains that his name is indicative of his powers. "S" for Solomon/wisdom. "H" for Hercules/strength. "A" for Atlas/stamina. "Z" for Zeus/power. "A" for Achilles/courage. And "M" for Mercury/speed. By speaking Shazam's name aloud, Bill Batson became, or was replaced by,the powerful Captain Marvel. The transformation was hidden by the flash of magic lightning. The puzzle of whether a single personality inhabited both bodies, or if Captain Marvel and Billy Batson were two different and separate people was similar to the more-recent Thor and Dr. Blake problem. But, unlike the Thor delemma, Captain Marvel's status was never explained.. True, Billy often spoke of calling on, and not changing to, Captain Marvel; but,Clark Kent would say, "This looks like a job for Superman.", even when no one else was around. So, there's no clue there. At the risk of offending a great many people,I'll take a chance on suggesting a similarity ti a situation that actually existed.Jesus Christ spoke of God, and prayed to his Father in heaven when He himself was God,incarnate. Consider the other likenesses,the God-like attitude of old Shazam is undeniable. And Billy Batson was led by a mysterious "angel" to the secret grotto of Shazam to be informed of his destiny. Maybe that doesn't make him an exact copy of the Virgin Mary, but the result was a two fisted saviour that appealed to a comic- buying public like no other hero; ... and his "ghost" permeated in the very fiber of comic book fandom for twenty years. Holy Moley. If the idea if comparing Captain Marvel to Jesus is blasphemous, then Captain Marvel is blasphemous and deserves to be -- struck by lightning. Of course, it's argumentative if that particular facet of Christian faith played a part in Captain Marvel's creation, consciously or otherwise. Just something for fandom to kick around. To compound the confusion, Billy's twin sister made the happy discovery that she also possessed the power, & so became Mary Marvel. The Marvel Family had begun...

Meanwhile, back at the front,the legal battle was raging. The characters of Superman and Captain Marvel were similar. Both had secret identities, both wore gaudy outfits over powerful frames, both were invulnerable to ordinary weapons, both had the power of flight, both had black hair, and both put on their body stcokings, one leg at a time. But, there were differences. Superman, in his guise of Clark Kent, was still Superman. Billy Batson was just another kid who could be dispatched with a crack on the head if a villain suspected his secret. Superman was from another planet. Captain Marvel a product of Earth, although magic played a heavy role. Superman was a more serious character, even to the point of coldness. Captain Marvel was more like a big brother type, or at least the way you'd prefer a big brother to be. The plots, like the drawings, were simplified. Perhaps the secret of Captain Marvel's success wasthat he played to a larger audience. By combining the appeal of a super-hero with the charm of nonsense-entertainment, Captain Marvel cleverly or accidentally doubled his potential and sold on both sides of the street.

When National took on Fawcett, all the smart money was betting on Fawcett, a giant in the publishing world. Fawcett's corporation lawyers had something to play with, and they would fight a holding action for over ten years without working up a sweat. National's hope was based on a former victory. They had successfully sued one competitor out of existence already. A Powerman character had been judged a steal and stopped dead before he could become a serious threat. Captain Marvel was another story, and before that story ended, the lawsuit began to affect the Marvel character almost as much asthe character affected the court proceedings. Interesting changes occurred in the Captain Marvel personality during those years of litigation. He became larger,and friendlier, like a college fullback who'd just as soon play touch football with the neighborhood kids as chase criminals. He even went without a cape for one issue. A back-up hero came into being: Captain Marvel, Jr. made his appearance before Superboy. Later, Fawcett would claim Superboy was a rehash of their character. Curiouser and curiouser. A scrap of evidence on the much milder Superboy/Captain Marvel, Jr. controversy was recently uncovered and presented in the letters section of *GRAPHIC STORY WORLD #8*. In a neat bit of data sleuthing, Daniel Stryker uncovered a 1941 *SATURDAY EVENING POST* article predicting the coming of a Superboy character, six months before the appearance of Capt. Marvel, Jr. However, the planned project was for an anti-establishment character, a young and irresponsible prankster before the mature character of the heroic Superman evolved. An intriguing idea that never was realized. Superboy was more like a Jr. edition of Superman; the temptation to follow a good idea may have induced National to drop their original, and perhaps more interesting, idea.In any event, Superboy followed Capt. Marvel,Jr. into the realm of comics and confused National's legal position to some degree. National's claim was further weakened when Captain Marvel's secret identity became more of a dual identity. Bill Batson said, "Shazam!" in front of anyone;Super-

BLACK-73
SHAZAM!

man steadfastly maintained his secret dis-guise of Clark Kent as an important part of his character. Captain Marvel dropped his romantic interest and avoided a further similarity to his plaintiff. Actually, the Big Red Cheese's girl friend was a form of comedy relief. She was daughter of Fawcett's most infamous villain, Dr. Sivana. Beautia Sivana nearly drove her daddy nuts with her infatuation for the aloof Captain Marvel. Of course, Billy Batson was crazy about her; he was an adolescent lad and she was a knock-out with big knockers. But, in fairness to Captain Marvel's virility, his coolness to Beautia's advances might have been a result of his revealing costume. Unlike some other long underwear heroes, the Big Red Cheese was not allowed the security of the popular top trunks, ala Superman, Batman, the Phantom, etc. And could not allow him-self that sort of excitement. How he must have envied the others. And how they all must have envied The Spirit. Anyway, Captain Marvel's romantic dilemma made a little more sense than the Superman/ Lois Lane/Clark Kent triangle. But Beautia never gained the fame of Miss Lane. Which was just as well; if she'd stayed longer, she'd have been remembered less fondly... With the passage of time, the differences between the two, battling super-heroes became more evident. The smart money doubled their bets on Fawcett; Superman had met his match and then some.

Then the final catalyst occurred. Comic book sales were falling off as the medium entered the fifties and the age of television. Super-heroes were left on the stands for the more popular crime and horror magazines. Captain Marvel had weathered the storm; most likely National would give up its "cease and desist" suit. But wonder of wonders, Fawcett threw in the towel. Failing sales, not pressure from National, convinced Fawcett to get out of the comic book business. No jury brought in a verdict against the Big Red Cheese.. they never deliberated. In 1953, Fawcett withdrew its legal team. Captain Marvel & the rest of the Marvel Family were never to appear in strip form again. By default National had won a successful injunction. And the name Captain Marvel fell into disuse. Why maintain a copyright on an unusuable name? Why, indeed?

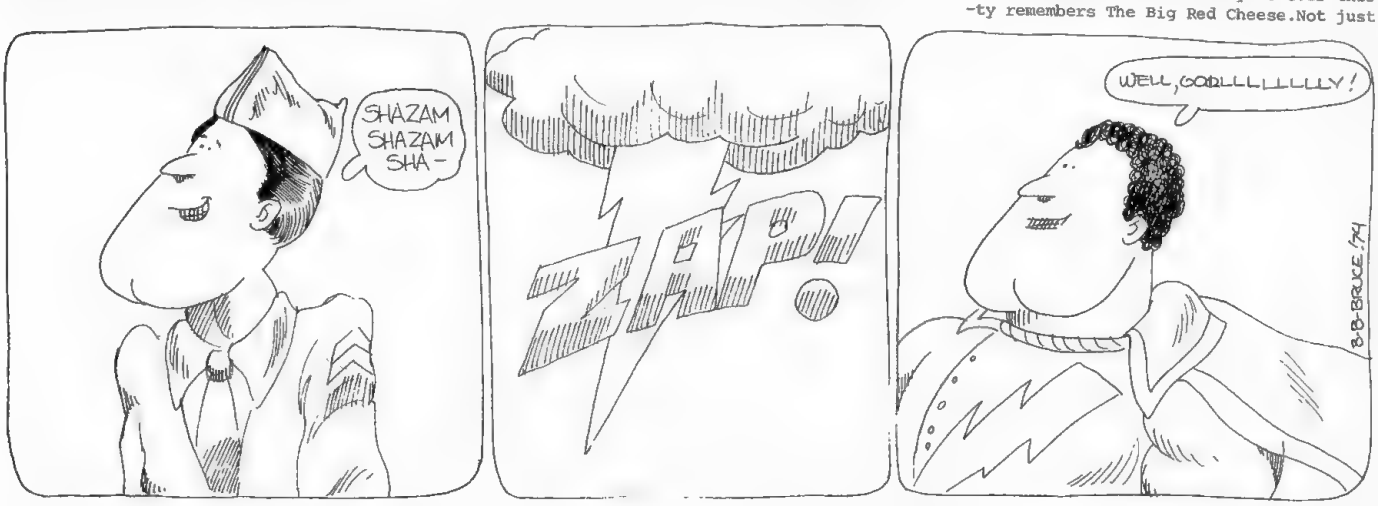
Almost ten years passed before the super-hero concept was "re-discovered" by comic fans and publishers. "Camp"gave the industry a boost, and editors like Stan Lee made the idea interesting again with a new attitude; human personalities and even personal problems plagued the once simple super-hero. The, in 1965, M.F. Enterprises, a minor league publisher, latched onto the unused name of Captain Marvel. The result was a new super-hero; this time clad in purple. The new model was a robot with the ability to detach a fist, arm, leg or evem his head; and send it flying across the room to score a hit, then recall the wayward member of instant re-attachment. It was a bad idea, badly drawn. The only reason for mentioning it at all is that the publisher must've grabbed the expired copyright on the name, Captain Marvel, because a third Captain Marvel was in the making, and with it came a second lawsuit. The Marvel Comics Group had decided to couple the nostalgic name with an up-and-coming super-hero creation of their own. The purple Captain Marvel of M.F. Enterprises was already an obvious failure when Marvel Comics attempted to buy the copyright to the character's name. M.F.'s agent held out for an exorbitant amount, and Marvel's madmen told him to take his demand and stick it in his ear; the word, Marvel, was already part of their registered trademark, and they'd proceed to name their new hero Captain Marvel on the strength of that precedent. A minor attempt at a lawsuit was begun, then the matter was settled out of

court with Marvel Comics buying the copyright for a nominal sum and M.F. Enterprises leaving the comic book scene.

The third Captain Marvel has been an off-again on-again project since its conception. The last time I looked it was on. But this fan has the impression that Marvel's Captain Marvel is "slipstreaming" National's, and only the interesting situation of two, different Captain Marvels caused Marvel to give theirs one more try But Marvel's version presented some intriguing questions to the student of the comic book medium. First, he was introduced as having an out-of-space origin. But, National's Superman had the out-of-space origin sewed up legally. It was one thing to rattle National's cage with the name, Captain Marvel, but to steal Superman's thunder was pure madness. However, poor sales have plagued Marvel's Captain since his beginning, and he never became a serious threat to the Man of Steel's popular-ity, Maybe it was a rush job from the very start. But it was not done with Marvel's usual care. A background, and agood one, had already been established. He was a "Man of the Kree", that mysterious race from beyond the stars. The Kree had been mentioned in some well-written Marvel adventures, and had become a part of the undertone of super science fiction that permeates most of the Marvel line of comics. But the Captain Marvel creation caused Marvel's writers to zoom in on the Kree situation, and the result was the destruction of an intriguing mystique. We should never have gotten a close look at a Kree. They should've remained hidden in their space-suits. Captain Marvel might have affected a humanoid disguise to walk among us earthmen. But that's water over the dam, and muddy water at that.

Fan writer Tom Crawford really did some fine research, and let fandom & Marvel in on the critical results, via an article in *FANTASTIC FANZINE #6*7* and in a letter printed in Marve's *CAPTAIN MARVEL, #15*. The problem was fair writing plagued by a gross lack of scientific knowledge.. Still, Marvel seemed determined to make their new character succeed. Captain Marvel was revamped, with a complete overhaul in appearance and powers,in issue#16. New writer, new artist, new costume. In issue #17 he picked up an "alter-ego", in teen-ager Rick Jones, and became highly reminiscent of the Big Red Cheese. Captain Marvel, trapped in a limbo-like "negative zone" could be called into action by young Rick for a limited time, providing Rick Jones took his place during the prescribed period. Confusing, but atleast no known laws of science were violated.To date the situation stands, with Marvel publishing a second-league super hero with the untouchable out-of-space origin, and having the brass to predate the original of the same name from a legal standpoint, causing National to refrain from naming their magazine *CAPTAIN MARVEL*. It is not difficult to imagine a behind-the-scenes truce arranged to suit the present situation. If National holds a sword over other publishers concerning the out- of-space origin, then Marvel holds a club over National in the underwater department. The Sub-Mariner could tell Aquaman to get out of his ocean; Subby was there first.

Some other interesting sidelights were created in the thirteen years of the Original Captain Marvel's fantastic run. Some have gone by the board with National's surprise revival of their leading feature's most serious rival. But, there was food for thought in the original Captain's concept in spite of its ultra simple appearance. Almost everyone over thirty remembers The Big Red Cheese.Not just



A STARTLING REVELATION!
THIS IS KINDLY-LOOKING C.C. BECK, FAMOUS CARTOONIST WHO DRAWS CAPTAIN MARVEL FOR SHAZAM COMICS. MANY READERS ASK, "WHY DOES HE ALWAYS DRAW BILLY BATSON SO STUPID-LOOKING AND CAPTAIN MARVEL SO MUCH LIKE A BIG RED CHEESE?" WOULD YOU LIKE TO TELL US WHY, MR. BECK?
YES!
BY C.C. BECK
THE REAL REASON IS THAT I HATE THEM BOTH! DOES THAT SURPRISE YOU? IT SHOULDN'T!
FIRST, LET ME GET RID OF THIS ARTIST'S SMOCK...
...NOW I'LL TAKE OFF THIS WIG AND MUSTACHE... AND EYEBROWS...
NOW DO YOU SEE WHY I HATE THEM?
HEH HEH HEH
HOLY MOLEY! C.C. BECK IS REALLY CAPTAIN MARVEL'S WORST ENEMY— THE MAD SCIENTIST SIVANA! OR PERHAPS SIVANA IS REALLY C.C. BECK... WHO KNOWS?

comic fans; everyone. They may be vague about the rest of the Family, but they do remember him. Curiously, the best remembered alter-ego is Captain Marvel, Jr.'s Freddy Freeman. Freddy was not a member of the Batson family. He was an injured youth, rescued by Captain Marvel after a battle with a super-villain caused the incident that almost killed the unfortunate youth. Billy Batson or Captain Marvel could invoke the assistance of the departed Shazam by entering the hidden cavern and rekindling the departed wizard 's magic flame. The spirit of old Shazam would appear and usually give advice and guidance. This time the good Captain asked Shazam to save the dying Freddy Freeman. The result was a younger version of the Big Red Cheese in a uniform that spor-ted blue where his predecessor's was red. It was, and is, a well-done strip, better drawn than the senior's with a more novel alter-ego. For although Shazam prevented the injured boy from dying, he was lame for life. The result was that the cripple newsboy is often "disremembered" as Captain Marvel's other self by former, but not current, fans of the Big Red Cheese.

The "other self" problem became very confused in the twilight of Captain Marvel's first career. In a whimsical tale, the god in charge of throwing the magic lightning that transformed Billy into The World's Mightiest Mortal developed a bad shoulder. He missed his mark, the lightning hit another kid, and Boom! Captain Marvel and Billy Batson came face-to-face. Holy Moley. Holy Moley. Although that episode would seem to offer conclusive proof that Captain Marvel and Billy Batson were indeed two, separate people, the "feeling" of the story lacked any such conviction. An exponent of the "one personality/two forms" theory could easily claim that the chance encounter was not unlike a grown man traveling back in time to see himself as a boy. No one could ever accuse Marvel's editors of not giving its readers food for thought. Most of us are still chewing. Just plain, bad editing did occur in the fifties when the Marvel Family conducted an investigation that proved beyond doubt that the Atlantis legend was no more than a myth. But, one of the most memorable Marvel Family adventures of the forties was an Atlant: story, divided into three parts: past, present, and future, with the present segment taking place underwater. However, the contradiction was not nearly as alarming as it should have been because the Marvel series concept had already been stretched into an almost ho-hum situation.

The Lieutenant Marvels added another strain to the reader's "suspension of disbelief". Billy Batson had three cousins, also named Billy. When they said, "Shazam" with him they could become Lieutenant Marvels. Other characters included a sham Marvel, Uncle Marvel by name, who "adopted" the orphaned Batsons and Freddy. There were villain Marvels, and a very young fake, female Marvel named Freckles Marvel. Sometime during the parade of human Marvels, the ultimate indignity occurred. A funny animal hero, Marvel Bunny was featured in Fawcett's Funny Animals & in his own mag. More than one good idea has died from oversuccess; perhaps the long "leave of absence" saved the Big Red Cheese as well as endearing him to comic fans and lovers of nostalgia everywhere.

The new Captain Marvel, National style, is not really as bad as its critics claim. The difficulty is in finding the proper attitude, not for fandom, but for sales. The first few issues and the Giant Shazams were swell tributes to the most successful super-hero of the golden

KEN BARR

age of comics. Perhaps by the time this article is published National will have found the handle and Captain Marvel will have regained his deserved status.National Periodical Publications is the Big Red Cheese's best bet; they have the heart & muscle if Captain Marvel still has the ma -gic...

EPILOGUE - CATALOGUE

There is so much material available on the Big Red Cheese that another article was needed about as much as Custer needed more Indians. But, the comic fan's interest in the subject of highly successful super-heroes is insatiable.

A one-two-three punch of readily available publications might be the best beginning for fans of the Captain Marvel phenomenon. First, National's fine tribute in the form of the giant *SHAZAM!* magazine. Add to that, *THE STERANKO HISTORY OF COMICS-Vol.2*, quickly followed by the big *SHAZAM!* issue of *COMIXSCENE #2*. It is especially satisfying to note that National's big *SHAZAM!* and *STERANKO'S HISTORY* are of identical format, making them fine companion publications.

The next best article is Dick Lupoff's "The Big Red Cheese", from the hard & /or soft cover book, *ALL IN COLOR FOR A DIME*. It's a professional writer's look at a boy-hood hero and what made him tick. Super-fine flavor is derived from this feast of nostalgic comic recollections.If the ultimate fanzine exists, this is it.

On the fanzine scene, Bill Black produced the best illustrated article on the golden age Captain Marvel. Bill also wanted to revive the original Captain in comic strip form, but was stymied by the old National injunction. His Captain Paragon gives some indication of what it might have been like. And it might have been better than the recent revival of Captain Marvel by National; certainly it tops some of the current crop as well as a large segment of the forties version by Fawcett.

THE ROCKET'S BLAST SPECIAL #8 is a thin 'zine devoted entirely to Captain Marvel. While Gene Arnold's account ofthe SHAZAM saga is not as well-written as Steranko's or Lupoff's, it is certainly better than mine, and he contributes keen insight into the success story. Illustrations by Robert Kline, Don Newton,and C.C. Beck enhance the warm feeling that a well-remembered, favorite feature inspires.

Strangely enough, Jules Feiffer's *THE GREAT COMIC BOOK HEROES* barely touched on Captain Marvel's career. But, Feiffer was one of the very few old time comic book fans who didn't like the Big Red Cheese; and mentioned him only because of his overwhelming popularity with his own childhood cohorts. Still, it remains an interesting and entertaining book. While I don't share Feiffer's view on Captain Marvel (or his talent for writing)we both have a deadly tendency to discuss the Big Red Cheese, and other golden age greats, in the past tense, although many of them are still around. Maybe, in my case, and especially in the consideration of Captain Marvel, I've made the ever - popular "Freudian slip", subconciously delegating the Big Red Cheese to the past,concluding that the Big Red Cheese cannot survive in today's world of comics.

We shall see...

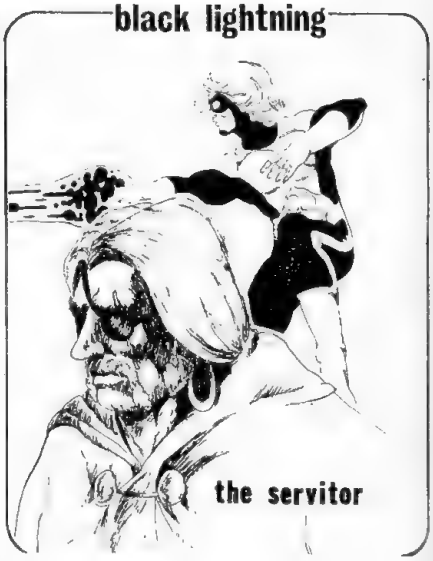
-BILL CANTEY-

COMIX & FANDOM

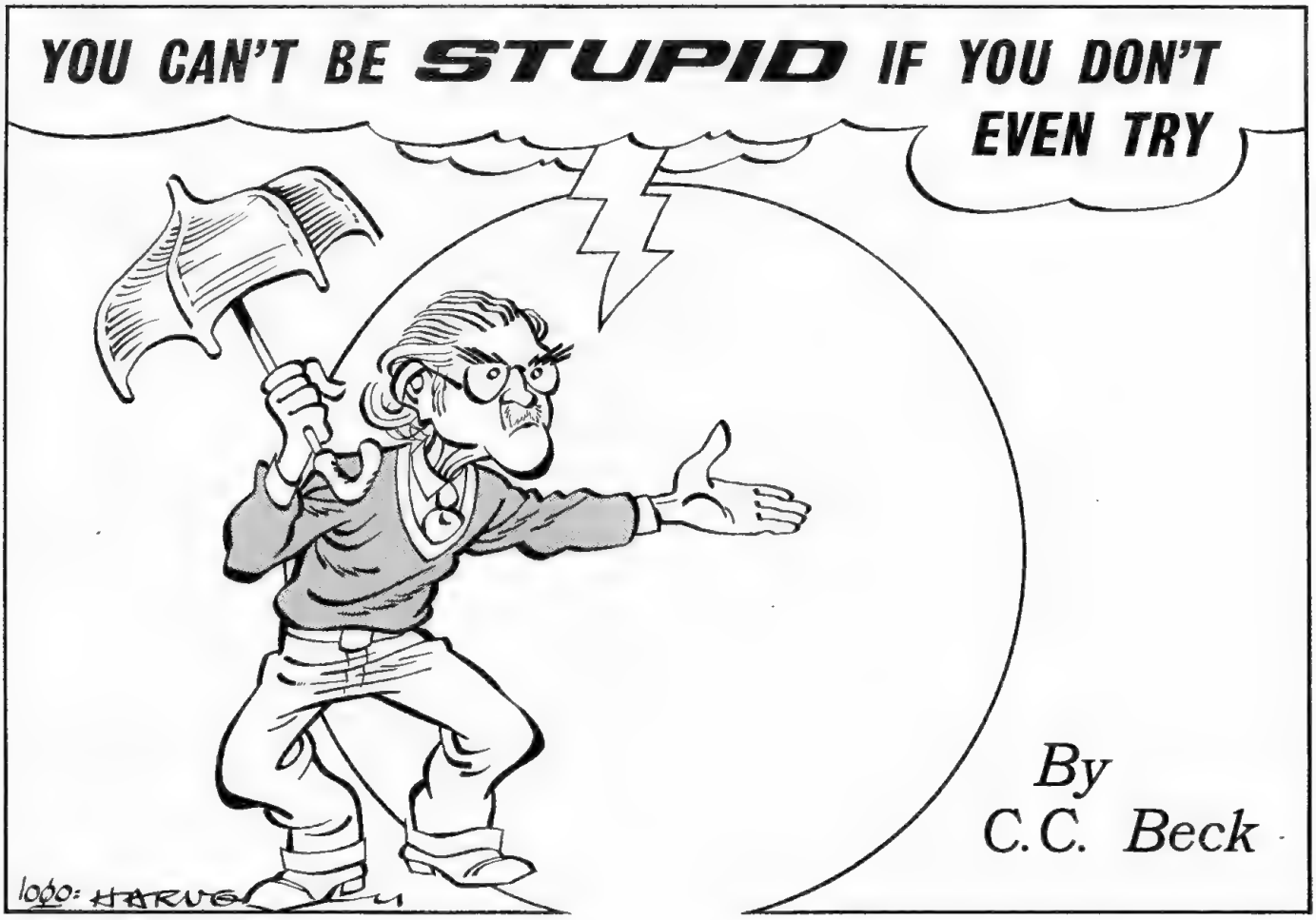
COMIX AND FANDOM is a new, "special" kind of fanzine.
It's produced by the PITTSBURGH COMIX CLUB and contains articles and artwork by its members, and is edited by HOWARD BENDER, whose fine art has appeared in numerous fanzines in recent months, including *THE BUYER's GUIDE* and *THE COLLECTOR*.

The first issue should be ready soon. Price is $1.00 plus 25¢ postage and handling. ($1.25 total)

HOWARD BENDER / 915 N. Euclid Avenue / Pittsburgh, Pennsylvania 15206



YOU CAN'T BE STUPID IF YOU DON'T EVEN TRY



By C.C. Beck

So many stupid things happen all the time that one often wonders if this is just happenstance. When a man is shooting at a target, his misses are attributed to his lack of skill more than to bad luck. But when everybody is missing all of the targets all over at the same time, as it seems to be happening at present, something or somebody must be at work, deliberately causing everything to go wrong.

I believe that I have tracked down, and can now reveal, that there are actual people who, by being willfully stupid,can make everything turn out badly.These people aee not ordinary man-on-the-street - stupid, they are highly-trained, college-degree stupid. If they weren't, one of them might now and then do something right, which these experts in planned stu -pidity would never do knowingly.

As I know nothing about politics, economics, or international affairs,I will not try to explain the part played by stupidity in Watergate or the Arab problem, or such matters, but will confine my remarks to one field which I know pretty well: the comic book business. A comic story starts with a writer who puts down on paper what he believes will interest the readers. If he has any brains at all, he will not write about dull, uninteresting things, nor will he write about interesting things in a dull, uninteresting way. His story goes to an editor who does his best to clean up and sharpen the writer's story, using his own skills and experience to best advantage.

Then the story goes to an illustrator, usually a quite competent artist in his own field. Coloring artists, seperators, engravers, do further work on the comic story; then it is printed and distributed to the public. Does all of this sound simple and foolproof? It would be, if each expert in the assembly line were allowed to do his part. But no, he isn't! The stupids stand all along the way, doing everything they can to gum everything up.

A stupid can be identified by his ha -bit of, whenever you ask him anything, shrugging his shoulders and pointing to someone else. He knows nothing, and is proud of it. Nothing is ever his fault... don't blame him. As hardly anything ever goes right, you seldom have to praise him for anything, but once in a while (they aren't 100 percent perfect yet) a stupid will accidentally get some praise. Then he will blush all over, go into a fit of shrugging, and point in all directions at once, trying to indicate where the praise should go instead.

If you track down in a huge publishing house the head stupid under whom all the others operate, he will shrug magnificently (that's how he got his job) and point to a mysterious board of directors who, if you attend one of their meetings, you will find all point to a nebulous body of superstupids known as the stockholders.

If you could track down a stockholder, he would cheerfully admit that he knows nothing whatsoever about writing, drawing, editing, printing, publishing,or even about making money. "Then who runs the whole business?" you may cry.

"The public," the stockholder will answer, pointing to a little eight-year-old kid reading a comic book."Nobody,"the stockholder will declaim, "really knows anything. No writer or editor or publisher knows what will sell and what won't. It's all blind luck."

And that's why a stupid will never allow a skilled marksman to come up to the line and do his stuff. "Who knows where the mark is?" the stupid says with a shrug. "We want only people who will shoot in all directions at once. The public can't tell good from bad, and neither can I nor anyone else in this business... All anyone has is opinions, and yours are no better than anybody else's. Get lost!"

So when you wonder why everything seems to have gone wrong lately, blame it on the ultimate in stupidity, the public. Which is, as Pogo said, us. The fingers all point at us, collectively and individually. Although you and I might want to assume a little blame or receive a little credit for our parts in the comic business, we aren't allowed to. A finger must always point elsewhere, not at its owner.

After all, who are we to think that we're qualified to say anything at all?We can't even shrug convincingly. Perhaps we should start learning; it may take some time but it would be worth learning.

Wouldn't you like to be a rich, successful stupid, too? I sure would!

SHAZAM!

is the name of the game

by william reynolds

LOGO BY JOHN G. FANTUCCHIO

As I write this, the current issue of *SHAZAM!*, National's new revival of the old Fawcett Captain Marvel ("The ORIGINAL Captain Marvel!!" as DC insists on telling us every other page), is the seventh issue... This issue's lead story deals with Mr. Tawny, a tiger who talks, and who aid Captain Marvel in capturing an evil jewel - smuggler.

This, as well as prior-and doubtlessly succeeding- issues, stays well in step with the original Captain Marvel stories of the 1940s and 1950s, as do the new Captain Marvel, Jr. and Mary Marvel characterizations. These tales resemble innocuous fairy-tales, what with their simple concept of justice (simpler even than other comic books), the cartoonish draftsmanship, talking animals, etc. This, to borrow from historians, was the "charm" of Captain Marvel, the reason he out-sold and out-lasted his better-drawn and better-written peers. It was an odd, yet incredibly perfect combination of simplicity and gentle satire that any ten-year-old could appreciate. Captain Marvel, unlike Superman, Batman, and the rest, was a magazine played almost solely for the comic relief; a farce. Unfortunately, in my own opinion, which does not seem to be shared with the rest of the universe, this is the very thing that will eventually play a major role in the demise of *SHAZAM!* and the entire Marvel Family renaissance.

Please don't mistake my presumptions and suppositions with any wishful thinking -- I enjoy *SHAZAM!* as well as the next fan ... I am merely presenting the facts, and the possibilities as I see them.

First, the, consider the general, obvious disadvantages. The first, seemingly having no effect on *SHAZAM!*, is the usual problems a new magazine faces.Fortunately, *SHAZAM!* seems to have side-stepped the ear-ly poor-distribution problems that are brought about because dealers and distributors are slow to risk anything unproven.. *SHAZAM!* has had good distribution, and NPP reports high early sales for it - but, as Marvel is learning with its black andwhite monster mags, initial sales have a tendency to level off once the novelty dies.

The next general disadvantage is the fact that currently comics are in a rather depressing slump. Having neither the time nor the inclination to go running through my back issues studying the sales statements, I will, in accordance with proven scientific principles, let another do the work for me. I will then, with no apologies, refer you to a set of graphs publish-ed in the somewhat less-than-spectacular final issue of *COMIC FANDOM MONTHLY*. For those who were too intelligent to buy that issue, or who are too lazy to go dig it out, it contained two graphs illustrating the decline in sales of comics from 1966 - 1971. The graphs, which deal with several assorted Marvel and National titles, show a drop on *BATMAN* 900,000 in 1966 to just over 200,000 in that afore-mentioned five-year period. Similarly, *SUPERMAN* went from over 700,000 to just over 400,000; *SPIDER-MAN* from less than 350,000 in 1967 to about 400,000 in 1969, then to just a bit over 300,000 in 1971. I could go on and on but suffice it to say that of the thirteen magazines charted, akk experienced rather alarming drops in sales. As a rule, also, newer comics tend to get axed before the established titles. I'm too lazy to show it offhand; look it up yourself.

Secondly, the general "cutesy-wootsy" Captain Marvel format is bound to become a little redundant, not necessarily to the fan, but to today's average buyer,the fellow who knows absolutely nothing about artists, writers, editors, production, and fandom, but who decides ultimately whether or not a comic lasts. For example, I am a

fan, and I buy comics more-or-less habitually. I buy *SHAZAM!* specifically for the collector's item it is. Yet I am getting quickly fed up with the fairy tale atmosphere. It's a sign of the times.

Therein lies another great disadvantage. The average buyer is a very fickle character. If he's bored with a comic,he's certainly not going to buy it for sentimental reasons, or for its worth to a collector. He;ll probably forget about it.

Next there is a rather strange and confusing paradox in audience directions.. In other words, National seems to be aiming at two separate audiences at the same time. This is best illustrated in the *SHAZAM!* issue of DC's *COLLECTORS' EDITION*. As the title of the magazine rather subtly im-plies, the book is aimed primarily at the collector, who would be more willing to spend a dollar to cover the inflated price tag. Yet the contents- disregarding the stories themselves temporarily- specifical-ly the feature pages and the format itself, indicates that it would be intended for a more juvenile crowd, unfortunately a crowd less likely to have that dollar to shoot up on an overgrown comic book. And keep in mind that the "Collector's Edition' tag means a lot less if you aren't a collector.

This paradox also continues into the twenty-cent comic. Remember, in the opening paragraph, how I pointed out that National had a fetish regarding telling us repeatedly that this is "The ORIGINAL Captain Marvel"? We can use this to extend the line of reasoning I was pursuing above ... The Captain Marvel revival was herald-by all of fandom as "the Comic Books News of the Year", but recall again that it is not the comic fans who determine whether a comic folds or flies. It's that old average buyer again. But this fellow most likely has neglected to subscribe to *THE COLLECTOR*, or *THE COMIC READER*, or *COMIX-SCENE*, or even *THE PHANTASY REVIEW* (very remiss of him) and consequently knows little or nothing of this earthshaking event, and sees in it little more than another comic book. Therefore, continual touting of "The ORIGINAL Captain Marvel", in addition to being boring as a result of sheer repetition, means virtually nothing to this customer, the possible exception being that he is well familiar with Marvel's Captain Marvel. Since most non-fan buyers seem to operate on a hit-or-miss buying pattern, it's unlikely that he would be. Still confusion may result, so let's compromise and keep "The ORIGINAL" on the cover, and out of the story captions.

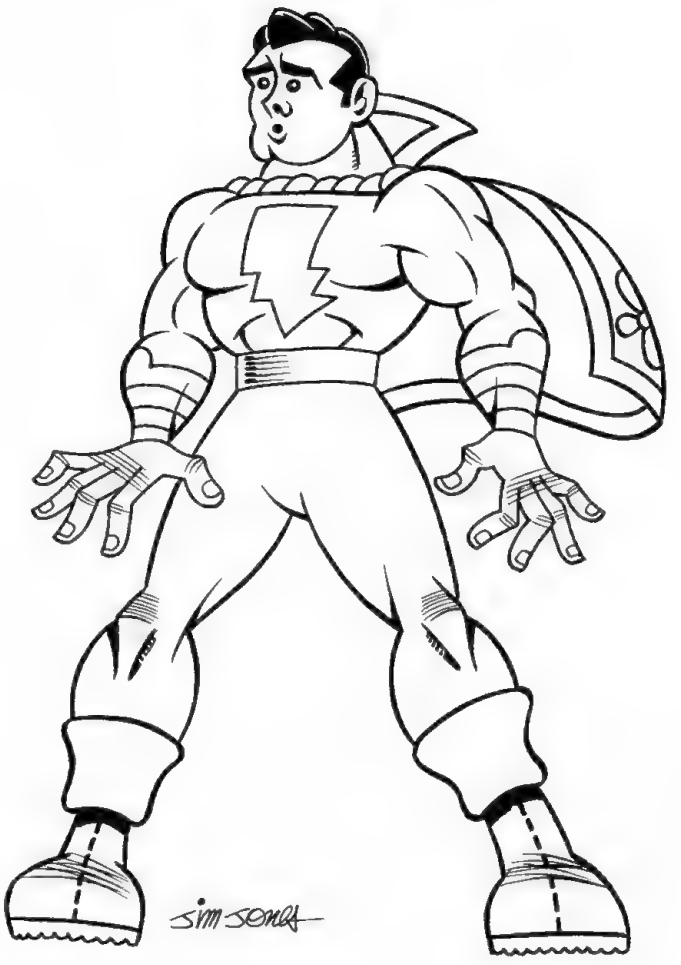
All this talk of "The ORIGINAL Captain Marvel" brings us pell-mell into the last of the glaringly apparent inherent drawbacks - that of "preserving" the Big Red Cheese in his golden-age amber. This is quite marvelous (no pun intended) for fans and nostalgia buffs who want to see Captain Marvel in the same old vein,and es-pecially for those fans who were not gift-ed enough to time their births right, and missed the Captain Marvel era entirely,but this may eventually prove more harmful than praiseworthy.

Recall that Captain Marvel was created for a slightly different era- the 1940s ... Even with a certain amount of updating the series cannot change enough to become acceptable as 1970s material. The magazine is apparently aimed at ten-eleven-&-twelve-year-olds, and I don't see how it can become interesting and eventually acceptable to them without one or more structural changes in the format - which DC has promised not to attempt.

In addition, the ten-year-old of 1974 is undeniably more "mature for his age" than was the ten-year-old of 1940. Today's lad is a bit less likely to voluntarily submit himself to what seems to him a constant drivel of ancient graphic pablum for a very long period of time. But the younger ages - those perhaps more comparable to the ten-year-old of 1940 - hasn't really got that money to spend regularly on a comic mag. Also, his attention is drawn to the Harvey and Gold Key "kids" titles from sheer familiarity. In general, this "dating" of the Marvel Family material is some-thing that obviously cannot be eliminated without altering the format and changing Captain Marvel. He would then no longer BE "The ORIGINAL Captain Marvel". On second thought, though, it might be worth it just to get away from that phrase.

To summarize: In my opinion, DC's Cap-tain Marvel revival is a noble effort; it clearly shows that their hearts on indeed in the proper location, but to my way of thinking, several inherent disadvantages are likely to prevent it being a big seller over an extended period of time. While it has avoided the usual early-sales-slow-start syndrome, the fact that comics are in a depression may lead to an early-cancellation should sales drop. In addition, the format was intended for a different time period and little can be done to change this without changing the series format structure. There exists a paradox in the desired audience direction,and last-ly there is a harm resulting from thefact that DC has done little in the way of "kiddie" comics for several years, leaving others much of that audience.

Hopefully I've read the signs wrong.I would rather have *SHAZAM!* continue to be successful than to have Captain Marvel fade once again. But I would rather have the good Captain fade away gracefully than to become someone we can no longer recognize as our own Big Red Cheese.



HOLEY MOLEY! Even I'M having trouble getting my HANDS on a copy of SHAZAM #1!!!

...AND THAT FOR YOUR COCKAMAMIE SECRET IDENTITY!
DON'T JUST STAND THERE, STUPID... DO SOMETHING!
B-BUT THIS IS RIDICULOUS! THEY HAVEN'T EVEN BEEN FORMALLY INTRODUCED!
SNAP!
TO BILL WILSON... BEST WISHES FOR THE FUTURE SUCCESS OF "THE COLLECTOR"
JSchaffenberger

Schaffenberger

by BILL G. WILSON

SELF—PORTRAIT BY Schaffenberger

ORIGINALLY PRINTED IN JIMMY OLSEN 155

As an extra, added feature in addition to KURT SCHAFFENBERGER's great cartoon of Superman-Lois-Captain Marvel, opposite page, I asked Mr. Schaffenberger a number of questions about himself and his work and those answers are printed here in the form of a profile feature. This is not intended to rival the excellent autobiography of Mr. Schaffenberger printed back in *JIMMY OLSEN #155*,nor is it intended to rival the excellent interview with him in Martin Greim's *COMIC CRUSADER #15*. It is printed here for the sole purpose of providing some background information about the man behind the three characters in the cartoon to the left, and hopefully will also add to what has already been said about this man in other publications before.

When I suggested a cartoon of some type for this issue, I gave Kurt two suggestions: 1) The idea of the rivalry over Lois Lane as pictured in Kurt's cartoon; or 2) A compilation of every character he had ever worked on. To this second suggestion he replied, "...I was amused by your suggestion that I do "a compilation of every character you've worked on."Honestly, Bill, for that you would have to insert a gate-leaf fold-out in your magazine or devote a whole issue to it, as the number would be at least between 25 and 30. What's more, I don't even remember how some of the characters looked any more, as this would cover the approximate-ly 33 years that I have been in the business..." So, we agreed upon my initial idea, and I am by no means disappointed.

BILL WILSON...

The following are the answers to several questions I put to Mr. Schaffenberger re: his work and career. Rather than present this information in the form of an interview, I am presenting the commentary only in Mr. Schaffenberger's own words:

I initially worked on the Capt. Marvel series, not directly for Fawcett, but through the Jack Binder Studio in 1941... immediately on graduating from Pratt. As I recall, my very first job was doing the backgrounds on a story that had been done by Bill Ward and Bob Butts (two fellow -grads from Pratt who had preceeded me by several weeks at Jack's). After that, I had relatively little to do with Capt until after I got out of the service in late '45. I worked for a brief time at the Beck-Costanza Studio (about two weeks I believeO drawing Capt. Marvel, but then I went out on my own as a free-lancer. I initially did Ibis for Fawcett for several months, and then gradually worked into Capt. Marvel, Jr. then to Capt. Marvel for *Whiz* and by the time Fawcett got out of comic books in 1953, I had been doing most of the Marvel Family books for about three or four years. My capacity at all times was that of a free-lance artist.

In the Marvel series, I created a number of secondary characters that were used in subsequent stories (but don't ask me to name them), but the main characters were all the creations of Clarence Beck.. He and I became not only collaborators, but also close friends, and I still consider him as one of the truly great creative spirits in the comic book field.

As for which of the two characters, Supie or Cap, that I preferred to work on I have somewhat mixed emotions on that.I have always felt that Cap was a better strip for me to work on in that it was done with humor (and after all, aren't they supposed to be comic strips?)whereas I always felt that Superman was taken much too seriously by the editors concerned. It used to upset Mort Weisinger no end when I'd try to jazz things up a bit by inserting some inocuous humorous touch into the Lois Lane books. "This is too comicky," was a recurrent admonition. Too comicky for comic books???I must say, though, that the yearsI spent doing Lois Lane were very gratifying to me, in that I had the chance to take Lois, a somewhat secondary character in the Superman stories, and develop her into someone with a definite personality and character all her own. As for the time I spent on Supergirl, the less said the better. The fact that she was an impossible character to begin with was not helped at all bythe fact that in every issue they would have other artists drawing her along with me--and the styles were totally incompatible.

At ACG I did not work on any one character, but did only one-shot stories-mystery, adventure, or romance. When the "union suit" heroes were making a comeback in the mid-sixties, however, I did develop the "Nemesis" and "Magic-Man" characters for them, although I never did any of the inside stories for them. From '58 on I was doing only covers for them, initially under my own name, and then under the pseudonym of "Lou Wahl" (my mater-nal grandfather's name) when National ob-jected to my using my own name on a "con-flict of interest" basis. The vast preponderence of work I did at ACG was inthe commercial comics field for its subsidiary, Custom Comics.

As I stated earlier in this,the number of different comic book characters I have worked on must number between 25 and 30. Excluding Supie and Cap, some that come to mind are Ibis, Bulletman, Scarlet and Pinky, Blackstone the Magician, Archie, Capt. America, Igor the Archer, Diggy-Do and Diggy-Don't, Pinky Lee,Patsy and her Friends, Marco Polo,etc.,etc.

CAPTAIN MARVEL'S ROGUES GALLERY

by William Reynolds

LOGO BY JOHN G. FANTUCCHIO

Almost as interesting as the Big Red Cheese and smaller Red and Blue Cheeses are the villains and sometimes - villains that not only plagued their existences, but oddly enough made their existence pos-sible and worthwhile!

The most logical to begin with is : the thoroughly despicable Dr. Sivana. Sivana was an old, crinkly-eyed, toothy, bald-pated scientist in a white pharmacist's jacket (that's white jacket, not white pharmacist) who was motivated by one simple, understandable desire --- to become the ruler of the Universe.

It seems that Dr. Sivana -- or Thaddeus Budog Sivana, as he was known to his non-existant friends -- is the self-styled Rightful Ruler of the Universe in, unfortunately, name only. So it is only natural that he should wish to assume this title in actuality as well. Andif he happens to bump off the Big Red Cheese inthe process, well, c'est la vie.

Sivana had a sometimes-ally in the form of his daughter Beautia, who,strange-ly enough, is beautiful, and whose aid took the form of winning beauty contests and presidential elections on platforms of beauty. Confusing to say the least.

Captain Marvel had his hands full with another old foe, another ally of Dr. Sivana's, Z. Z, sporting a blue uniform and dark moustache, was reputedly as powerful as the World's Mightiest Mortal,but naturally, villainous. For the first time in his career it looked like Captain Marvel may have a time of it trying to e-merge victorious. In the final analysis, of course, he did, by delivering the World's Mightiest Punch to Z, who, it was then discovered, was nothing more than a mechanical man, another diabolical Sivana innovation. (I knew it all along!)

Another of the good captain's purely villainous villains took the form-or perhaps forms-of one Ibac the Invincible. Ibac, in reality Stinky Printwhistle, a professional loser, made a deal with the devil for, what else, power. His main claim to fame was in the unique parallelism he had with Captain Marvel. In order to become the hideous, thoroughly evil Ibac, he merely pronounced his name which, not unlike SHAZAM!, was an abbreviation for the beings from whom he derived his power.He was then gifted (?) with the ter-rorizing ability of Ivan the Terrible, the cunning of the Borgia family, the fierceness of Atilla, and the cruelty of Caligula. In the end, again, good triumph-ed, and Ibac, returned to his original form, was dusted under the carpet of defeated bad guys.

In the meantime, of course, Sivana was busy...in a different way than you'd expect. He has, at one time or another, managed to sire a grand total of four evil offspring, including the questionable (evil-wise, at least) Beautia. His next contributions to the human race (and in this case I use "human" rather loosely) were Sivana, Jr., (original,nést-ce pas?) a younger version of himself, and Georgia Sivana, a female version of himself who plagued Mary Marvel from time to time.Per-haps the most interesting of his children was Magnificus, a strong, blond head-edchap, graced with the strength and phy-sique of the proverbial Greek god. His strength served little more than to break the monotony for the World's Mightiest Mortal. For a while, at least, until he was put on ice.

Mr. Atom was a villain who taught Captain Marvel a lesson - namely thatwhen good triumphs over evil, it is not necessarily for keeps. Mr. Atom, another one of those bulky mechanical men, was fed up with the hand the robots had been dealt, and decided that the simplest way to even things out would be for him to rule the world. Naturally, Captain Marvel managed to capture and imprison him, not without some difficulty, but Mr. Atom escaped to terrorize again. The Big Red Cheese had to learn the hard way that the thing just could not be imprisoned forever.

Other foes worth at least a passing mention are Professor Universe, the Master of all Knowledge, and his accomplices Slaughter Slade, a phony pugilist,and Dr. Allirog, obviously a distant brother to King Kong. Quaint company.

Captain Nazi was the gent responsible for the creation of Capt. Marvel,Jr. Captain Nazi, apparently bored with battling Bulletman, decided to try his luck against Captain Marvel. In the course of the conflict, Freddy Freeman was gravely injured, and Captain Marvel too him to Shazam for help. The rest is history. Junior picked up where Captain Marvel left off, battling Captain Nazi almost cease-

CAPTAIN MARVEL! CAPTAIN MARVEL! I'm so sick of hearing ALL about HIM! How about me--SIVANA??? I'm a BIGGIE from the GOLDEN AGE, too!!!

lessly for the duration.

Junior's other noteworthy nemisises were Mr. Macabre, The Pied Piper, Sabbac, the Acrobat, Dr. Eternity, and Captain Nipponese, among others.

I have saved for last the most memorable of the Captain's arch-enemies, Mr. Mind. Mr. Mind, who hailed from a distant planetoid, was an intelligent, spectacled worm who spoke through a radio amplifier. He was the head of the Monster Society of Evil, which included Captain Nazi, Mr. Banjo, Nippo the Nipponese, and several monsters. Even Sivana was at one time or another one of the wiley worm's lackeys.

Among Mr. Mind's more noble plots were plans to stop the rotation of the Earth, and another to blow the Earth into two separate worlds, one free, one Axis.

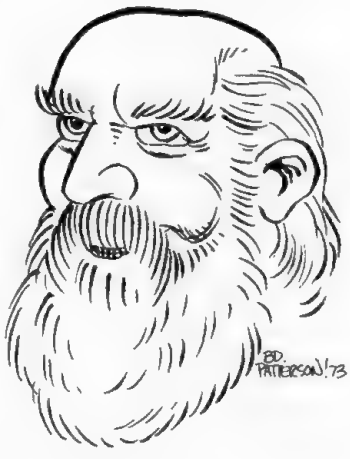
Finally, though, Captain Marvel caught up with the little fellow, but Mr. Mind had led the Captain a merry chase. It was only after several encounters that Captain Marvel even discovered that Mr. Mind was a worm, so clever had the latter been.

But Mr. Mind's misdeeds caught up with him. He was duly tried and convicted of the murder of 186,744 persons. You would think at least one of those had to be manslaughter. At any rate, he was executed in the electric chair, his lifeless body stuffed and placed in a museum. It leaves one wondering if it wouldn't have been simpler to merely step on him.

Oddly enough, Mr. Mind appeared in only one story, seralized from March 1943 to May 1945. That's longer than the average lifespan of a worm, but then Mr. Mind could hardly be called an average worm.

Naturally, in their thirteen - year liftetime, the Marvel Family battled, individually or collectively, hundreds of other menaces. Many of them, however, become sheer non-entities when compared to these "extra-special" villains. It was they who held that precious gift, charisma. They are as colorful, as dramatic, as unforgettable as the World's Mightiest Mortal himself.

CHAPTER 5 OF THE MR. MIND SERIAL... FROM "CAPTAIN MARVEL" NUMBER 26



NO. 81
FEBRUARY
Captain Marvel
10¢
FLASH! MR. ATOM HAS BEEN TAKEN OUT OF CAPTIVITY BY MEN FROM A COMET!
READ MR. ATOM AND THE COMET MEN

MR. ATOM RETURNED WITH THE COMET MEN IN "CAPTAIN MARVEL" NUMBER 81

JOHN ADKINS RICHARDSON '74

LOGO BY JOHN ELLIS

THE ADVENTURES OF CAPTAIN MARVEL

by JIM VAN HISE

CHAPTER TITLES:

1) CURSE OF THE SCORPION
2) THE GUILLOTINE
3) TIME BOMB
4) DEATH TAKES THE WHEEL
5) THE SCORPION STRIKES
6) LENS OF DEATH
7) HUMAN TARGETS
8) BOOMERANG
9) DEAD MAN'S TRAP
10) DOOM SHIP
11) VALLEY OF DEATH
12) CAPTAIN MARVEL'S SECRET

In 1940, Republic Pictures announced that one of their serial releases for the following year would be "Superman". But, when negotiations with National over the excessive control they wanted over Republic's script, they turned to Superman's biggest rival, Captain Marvel. Negotiations with Fawcett were without a hitch, and Republic not only secured Captain Marvel, but had Spy Smasher thrown into the deal for good measure. Republic would use these two characters to make what are now regarded as probably their two finest serials, and which of the two is the better is a debate still hotly argued among serial fans. It is uncertain whether Fawcett actually wanted any script control, but they definitely didn't receive any, a fact which C.C. Beck will comment on in the conclusion of this article.

Republic released *"ADVENTURES OF CAPTAIN MARVEL"* on March 28, 1941. Now,when a serial is released, it was not released all at once. This date is when chapter #1 was released, as the remaining chapters were released one at a time, each week, for the following eleven weeks, thus completing the twelve-chapter run. In fact, the entire serial wasn't even finished being edited when chapter one came out, as chapter twelve completed editing on May 5th, only a couple weeks before its release. The serial itself was filmed from December 23, 1940 through January30,1941. This is about the average time most serials were filmed in. It required tremendous teamwork to accomplish all the filming required in so short a time, but Republic pulled it off time and again, and did it very handsomely. This was quite an astounding feat when you consider the total running time for the serial was three hours and thirty-six minutes. One thing that must be pointed out here, though, is that most serials employed stock footage when possible and *"CAPTAIN MARVEL"* was no exception. Stock footage included scenes in chapters one and twelve of massed natives taken from a 1938 Republic feature, *"STORM OVER BENGAL"*; clips from the 1937 serial *"SOS COAST GUARD"* were used to construct the cliffhangers to chapters five and ten and a sequence from 1940's *"MYSTERIOUS DR. SATAN"* was used for the cliffhanger on chapter seven. This is not to take anything away from the serial, since most all serials used stock footage due to tge tight budgets they operated on.Actually, you'd have to be very familiar with serials to even tell what was actually stock footage as it was always very carefully handled for maximum effect.

Although there had previously been serials based on fictional heroes,such as *"THE SPIDER'S WEB" (Columbia, 1938)* and *"ZORRO'S FIGHTING LEGION" (Republic,1937)* *"ADVENTURES OF CAPTAIN MARVEL"* was the first serial employing a super-hero. But this wasn't the only thing that made the serial unique, as the concept of Billy Batson turning into Captain Marvel was much different than the average superhero who merely sheds his street clothes and plummets into action. Billy Batson and Captain Marvel in no way resembled each other in the comic strip, ergo this was carried into the serial. On the screen, Billy Batson was played by Frank Coghlan, Jr. who had appeared in *"SCOUTS TO THE RESCUE" (Universal, 1939)* as well as in such classic films as *"BOYS TOWN"*, and *"THE PUBLIC ENEMY"* in which he played James Cagney as a boy. Coghlan was a perfect choice for Billy Batson, as he looked very much like the comic book characterization and came across as being just

BILLY BATSON MEETS SHAZAM

as nonchalantly naive. Although his portrayal, replete with soprano voice, is sometimes a bit hard to take by today's standards, it was perfect for the time within which it was made and there is no doubt when seeing him that it's Billy Batson.

Captain Marvel was a perfect choice of casting in that he was played by Tom Tyler. Tyler was not that excellant an actor, but his acting talents were seldom required, as Captain Marvel's dialogue for the entire serial hardly filled three pages. His lines were usually very abbreviated, consisting mostly of clutching a frightened felon by the throat and saying "Talk or I'll...". The crooks invariably talked as Captain Marvel's threat was by no means idle. In chapter one when fighting Arabs, he captured a machine gun nest and used the weapon to gun down three fleeing Arabs. In chapter five when confronting a gang of the Scorpion's men on the roof of a multi-leveled parking garage, Captain Marvel grabs one of them & throws him off the top of the building... Captain Marvel didn't mess around. The character of Marvel in the serial was obciously not the "Big Red Cheese" of the comics, but rather the character which Captain Marvel had in the very early stories he appeared in, especially the origin in *WHIZ #2*. In fact, a scene in the *WHIZ* origin story is used in chapter five of the serial when Captain Marvel rips open an elevator door and pulls the elevator back up by its cables to catch the felon who was attempting to escape. The

MARVEL IN ACTION

transformation on screen of Billy Batson into Captain Marvel consisted of Batson being enveloped in a bursting cloud of smoke, which clears to reveal Captain Marvel. This was very simply accomplished by just having flash powder set off on-cue, stopping the film, substituting Tom Tyler and setting the powder off again... The effect it produced was quite impressive. Although the film was in black - and -white, the uniform of Captain Marvel was blue-gray with a cream-colored cape and gold chest bolt, sash and trim.

The special effects of Captain Marvel flying were overall quite convinceingly accomplished by Republic's ace special effects man Howard Lydecker. Unlike the later Superman serials from Columbia which employed the unconvincing and horrendous method of superimposing cartoon animation over the film, Republic's Captain Marvel came across in top form by using a combination of methods to obtain convincing flying sequences. First they used the familiar process method (..which was used in the Superman TV show, for example) in which Tom Tyler was suspended on wires before a moving backdrop. The wires were invisible on film and the process was effective although only limitedly, thus it was only used on close-ups... What prevented this method from being completely effective is the fact that it's difficult to maintain a convincing flying position when suspended by wires,thus Tom Tyler's legs were often dropping off from the strain. Plus, the cape he wore flapped only as if caught by a vagrant breeze rather than the way it would if Marvel were actually flying. These shots werenot used terribly often, though, and in fact appeared mostly in the titles. There was one process sequence though which was very handsomely done and this was when Captain Marvel was supposed to be flyind quite rapidly. The closeup of Tyler in front of a quickly moving process scene was extremely effective, and in fact, actually breathtaking. The other flying-scene consisted of using a dummy on pulleys suspended from a wire. The wire was stretched over the landscape, or area required, and strung at a downward angle. The dummy was then placed at the top of the wire, head up, with the cape tied down. The dummy was then released and the camera was cranked in reverse. The effect when seen on the screen is fantastic! The dummy doesn't look at all like a dummy on screen. It was constructed of paper-maché and was seven feet long to project the proper illusion. There are two especially remarkable scenes involving this dummy in flight. One is in chapter two when Captain Marvel is flying after a moving van as it speeds down a mountain road. Both Marvel amd the van are in the shot simultaneously and the effect is truly remarkable as he flies inexorably toward the speeding vehicle. The other such scene is in chapter seven when Captain Marvel swoops down on a fleeing crook as he runs across a high narrow dam. Again, we see Marvel as he is flying down on the fleeing crook and the illusion is perfect.

There is one other thing which contributed to the effectiveness of Captain Marvel's flying, and that was the take-offs and landings. These were accomplished by stuntman Dave Sharpe. Dave's agility is quite remarkable and he put it to good use in the countless stunting roles he had. He could turn a fight scene into something truly remarkable to behold, and this was especially true in the *SPY SMASH-ER* serial wherein his tumbles and stunts bring gasps of admiration from the audience. In *CAPTAIN MARVEL* his agility is employed in the flawless leaps from cliffs and off the ground as Marvel takes off... Dave Sharpe also did Marvel's landings as well as all the complex fight scenes, in-

cluding those of Billt Batson. Speaking of complex fights, in chapter one he does a stunt I've never seen he or anyone else ever repeat in a film. This is when he's doubling for Tom Tyler who, as Captain Marvel, is faced with two attacking Arabs ... As they come toward him, Sharpe does a standing backflip and knocks the two foes out simultaneously with the tips of his toes!! It's fantastic to see, and it displays Dave's talent in top form. Dave Sharpe's stunts extended beyond the screen in *"ADVENTURES OF CAPTAIN MARVEL"*, and were, in fact, employed to save himself from serious injury. In a scene when he was supposed to dive off a cliff into a net, a gust of wind threw him offtarget just enough that his dive would miss the net. One of the crew immediately realized this, chose the correct spot near the net and crouched down so that Sharpe used him to do a summersault off of into the net. Dave lent his athletic artistry to many serials and films, and still does stuntwork, recently having appeared in *"CONQUEST OF THE PLANET OF THE APES"* and *"THE POSEIDON ADVENTURE"*.

The villain of the film was the diabolical Scorpion. His costume consisted of a black robe and hood, each embroidered with scorpion emblems. It's somwhat humorous the way he first appears in the serial as it's late one night at the camp sight of the Malcolm expedition in the Valley of Tombs. That day the expedition had discovered the mysterious Golden Scorpion atom smasher and decided to parcel it out among the members to prevent its awesome power from being misused. That night, the Scorpion, in full garb,suddenly appears from one of the tents. It's done purely for sinister effect, but it's rather illogical as there was no way any of the expedition knew they'd find such a device. The Scorpion, as in the case of many serial foes, was a mystery villain. The audience did not know who he was,further than being sure he was one of the expedition. To further confound us, every one of the suspects acted suspicious throughout the film, although we were given help in the form of the suspects being riddled down by assasination throughout the serial. It was impossible to detect the Scorpion by his voice, as another voice, that of Gerald Mohr (who wasn't in the serial) was dubbed in whenever the Scorpion spoke.

The credit for the success of the serial must go to its two directors, William Whitney and John English. This team directed many of Republic's finest serials and they were known as the action directors.

The original screenplay for *"ADVENTURES OF CAPTAIN MARVEL"* was written by Ronald Davidson, Norman S. Hall, Arch B. Heath, Joseph Poland and Sol Shor. The plot was far more interesting and much less padded than most serials, especially those like *"MYSTERIOUS DR. SATAN"*. The storyline though took many liberties with the Captain Marvel character, and, although most were an improvement over his oafish comic book counterpart, the origin was completely revised and was by nomeans as effective as the comic, plus, at the end of the serial, Billy Batson loses the ability to become Captain Marvel as the Scorpion curse has been ended. The characterization of Shazam, though, remains intact and extremely well done, as Nigel de Brulier is perfect in the role.In fact the portrayal of Shazam in the serial as so close that he looks as if he stepped from the pages of *WHIZ*.

As mentioned berore, Howard Lydecker did the special effects for this serial , but those efforts did not cease with Captain Marvel's flying scenes. Howard was an expert with miniatures and did the explosions, volcano erupting, and even the

effects in the stock footage that was used (that of the airplane in chapter three and the ship in chapter ten.). Lydecker was a master of special effects who has seldom been recognized outside of circles of serial fans. He did work with miniatures in films (cars, trucks, trains, explosions, etc.) that is unexcelled. Many of his scenes of buildings exploding looked like the real thing and were used over and over again. Some of the last miniature work Howard did in films was in: *"VOYAGE TO THE BOTTOM OF THE SEA"*, *"TORA, TORA, TORA"* and *"OUR MAN FLINT"* (he did Galaxie Island; remember the impressive destruction of it?).

The music in *"ADVENTURES OF CAPTAIN MARVEL"* was credited to Cy Feuer although the actual breakdown of compositions is : Mort Glickman (10), Ross DiMaggio (10) , William Lava (2), and Cy Feuer (3). The music in the serial is good but varies very little throughout the film, thus reducing its effectiveness. In chapter one, though, more work seemed to have gone into the disposition of scores in reference to scenes as musically it is superior to remaining chapters.

One thing that's true in most serials is that the credits for each chapter never vary, even if you're seeing chapter twelve and two of the people in the credits died in chapter two. Sometimes it's even as ludicrous as in this one billing Bryant Washburn (who was killed off back in chapter three) ahead of John Davidson, who appeared in the whole serial. In fact they bill Nigel de Brulier (who played Shazam) in every episode along with everybody else, even though Shazam appears only in chapter one.

CAPTAIN MARVEL was re-released theatrically on April 15, 1953 as *"THE RETURN OF CAPTAIN MARVEL"*,a deceptive title, which accomplished what it intended. It was re-released under that same title in 1966 during the Batman craze, as were other serials. Unlike many of Republic's other serials, this one was never released to television as a feature version, so when it does appear on TV around the country, which isn't often, it can be seer intact.

THE STORY: The serial's adventure opens with these words of introduction:
"In a remote section of Siam, near the Burmese border, lies a desolate, volcanic land which has for centuries been taboo to white men -- The Valley of Tombs! To this realm of mystery, jealously guarded by native tribes unconquered since the dawn of time, has come the Malcolm Archaeological Expedition to find the lost secret of the Scorpion Dynasty."

The Malcolm expedition consists of: John Malcolm (Robert Strange), Dr. Stephen Lang (George Pembroke), Prof. Luther Bently (Harry Worth), Henry Carlyle (Bryant Washburn), Dwight Fisher (Peter George Lynn), Billy Batson (Frank Coghlan, Jr.) , Whitey (William Benedict), Betty Wallace (Louise Currie), Tal Chotali (John Davidson(and James Howell (Jack Mulhall). Even before the expedition attempts to explore the tomb of the Scorpion Dynasty, the natives threaten to attack under the leadership of Rahman Bar (Reed Hadley). Tal Chotali meets with Rahman Bar under a flag of truce and in angry tones Tal Chotali points out that Rahman Bar has no right to

CAPTAIN MARVEL AND "FRIENDS"

attack for the legend states that were the valley being desecrated, the volcano Scorpio would erupt and it has not done so. Rahman Bar calls off the attack and the ex-pedition enters the tomb. In the catacombs they come upon an inscription which Tal Chotali translates as "Let what reposes behind this stone remain hidden fromthe eyes of mankind for all time." Billy Batson refuses to be a part of the desecration of the tomb and after he leaves, Tal Chotali follows suit, Malcolm, Prof. Bently, Dr. Lang, and Fisher work the stone free and enter the tomb where they find a golden statue of a scorpion, each of the statue's upturned legs bearing a lens clutched in the claw, Bently suggests that they bring all the lenses into line and, as they do, a shaft of sunlight through a hole in the ceiling passes through the lenses resulting in a puff of smoke followed by an explosion. There is a tremor, which blocks the entrance and hurls the scientists into unconciousness.

Meanwhile, Billy has been startled by the tremor but before he can decide what to do, a slab opens in the wall, and Billy enters a heretofore unknown chamber. The door closes behind him. A sarcophagus opens before him and reveals an aged man with a long white beard. He reveals that he is Shazam and that he has slept for centuries, only to be awakened by the desecration of the Scorpion tomb.

THE GOLDEN SCORPION IS DESTROYED

Shazam (Nigel de Brulier) tells Billy he is giving him the powers of Captain Marvel to protect innocent people from the Scorpion curse. He is only to speak Shazam's name to gain the powers. Billy speaks the name and in a thundering cloud of smoke he becomes Captain Marvel (Tom Tyler). He then goes to the tomb wherethe scientists are trapped, lifts the massive slab and then changes back to Billy before he goes in and pulls them out. Later the scientists decide to divide up the lenses, the statue and the parchment that explains its use among them so that noone of them can misuse the awesome power (including turning ordinary stone into gold) That night the Scorpion makes his first appearance and signals an ambush on the camp by the natives. The encampment is warned in time to mount defenses but they are hopelessly pinned down. They dispatch a radio message for aid but as the troops are riding to their aid, they are ambushed by Rahman Bar, incited by the eruption of Scorpio. With things looking bleak,the scientists load into the cars and flee, Billy remains behind and as the others leave he becomes Captain Marvel. Then he begins his one-man return attack against the natives as he destroys machinegun nests, fights off attackers, and attempts to stop the dynamiting of the gorgebridge He fails in this though and the chapter ends with the car containing Betty and Whitey plunging with the crumpling bridge as it explodes and falls into the water.

Chapter two shows Captain Marvel pul-ling Betty and Whitey from the car and to shore and then changing back to Billy Batson.

The remainder of the serial is concerned with the Scorpion's attempts to se-cure the golden scorpion stature and the remainder of the lenses, a goal which he draws closer and closer to as the lenses are stolen from their holders and some of the scientists are murdered. We know that one of the expedition is the Scorpion,but it is difficult to determine who, as all of the suspects act suspicous, casting sidelong glances during the suspicious mo-ments, listening at doors, and just generally looking odd. This is the red herring method used by Republic in many of their serials and it makes it impossible to guess the villain's identity before the last chapter or so.

Due to the fact that Captain Marvel was a superhuman character, it was difficult to come up with cliffhangers involving peril to hum that would be convincing. For the most part, the cliffhangers involving Captain Marvel were re-evaluations of the extent of his powers when he used them to escape. For instance the cliffhanger in chapter two had an unconcious Captain Marvel on a rolling conveyor as a guillotine falls toward him... The escape is merely the guillotine blade shattering on Captain Marvel's chest, as he then wakes up, brushes himself off,and leaves. The reason he was unconcious is the only real weakness of his shown inthe serial, that being that he can be stunned by an electrical charge. The lead-in to this cliffhanger was really excellent, as Captain Marvel leaped to an upper - story window, shattered it, bent open the bars blocking it, and then attacked a gang of thugs, tossing them around the room. The next chapters involving Captain Marvel cliffhangers are numbers five and six. In chapter five he is shocked into unconciousness by the electrical defense on a safe which the Scorpion was going to rob. The rest of the cliffhangers involve either Billy, Betty or both as they are subjected to such things as a time bomb set to explode aboard Billy's plane, Betty's car speeding down a garage ramp toward certain destruction as she's unconcious at the wheel, Billy and Betty trapped in

a shack as bombs are being dropped,Billy unconcious in a car driven by Prof. Lang as a booby-trapped car driven by crooks pulls up alongside and explodes, as well as Billy and Betty standing in front of a safe as the machine guns automatically guarding it go off and even trapped in a ship as it slips off a reef and sinkslike a rock. The escapes involving Billy and Betty are mostly engineered by Captain Marvel, although the one with the machine guns is sort of a cheat as a number of things happen between the time Billy and Betty begin to open the safe and the machine guns fire, and in the case of the sinking ship, Billy rescues Betty without changing to Captain Marvel, which was an interesting touch. Captain Marvel's cliffhangers merely involve him jumping through a hole in the cave ceiling and brushing himself off, or after being shocked, standing up and brushing himself off.

Finally, it becomes apparent to the remaining members of the expedition that the Scorpion is succeeding and after Lang is killed, they discover that he had left his lens in the Scorpion tomb and so they return to the Valley of Tombs to beat the Scorpion to the lens. In the tomb, they are trapped when Scorpio erupts once again. Malcolm and Bently search the tomb for another escape route while Billy urges Tal Chotali to convince his country-men to cease their violence. In a darkened passageway, where Malcolm and Bentley are walking, we see one of them attack & kill the other but it is uncertain who does what. Meanwhile, Billy changes to Captain Marvel and rescues Betty and Whitey. The Scorpion is reconnoitering the Malcolm camp when to his amazement hesees Captain Marvel emerge from the cave carrying Betty and from a distance, the Scorpion sees Captain Marvel disappear in a cloud of smoke and Billy Batson emerge. The Scorpion orders Rahman Bar to capture them and as Billy is searching the caves for Malcolm and Bentley, he is knocked out. He awakes and finds that he and the others are bound and gagged. The Scorpion is there and he deminstrates the power of the Golden Scorpion, which he has with him, to the assembled natives by focussing the lenses on one of Tal Chotali's followers and vaporizing him. Betty isto be next but the Scorpion states that he will save her if he reveals how he changes to Captain Marvel (an aside here; in a scene shortly before this, the Scorpion muses to Rahman Bar that perhaps Batson accomplishes the transformation by means of a powerful drug). Upon removing Batson's gag, Billy states that he'll not only tell him, he'll show him, and he quickly says "Shazam!" and becomes Captain Marvel. Marvel leaps forward and unmasks the Scorpion to be Bentley. Then Bentley suddenly grabs Betty and pulls a gun on her as he backs away to make his escape. Rahman Bar, realizing that he & his people have been duped, positions the Scorpion lenses so that Bentley backs into their path and is disintegrated. With that the Scorpion cruse is end-ed and Shazam's voice is heard speaking his name, transforming Captain Marvel to Billy Batson for the final time. This happens aft er Marvel had thrown the Scorpion statue into a pit of lava, destroying it forever. With the threat end-ed, Billy, Betty, and Whitey start for home. Thus ends *"THE ADVENTURES OF CAPTAIN MARVEL"*.

THE SCORPION UNMASKED!

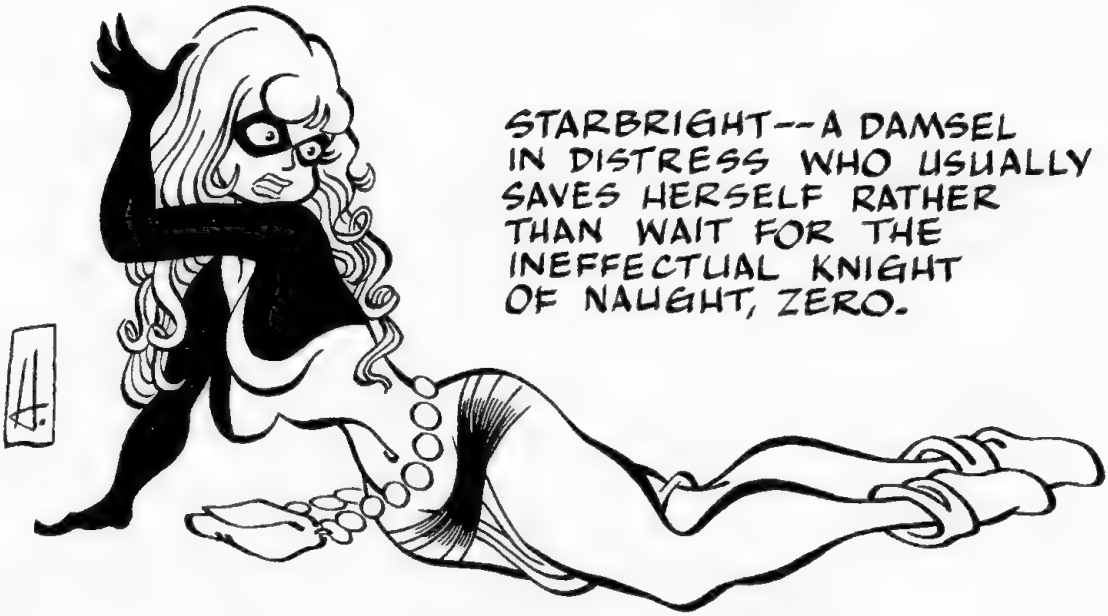
C.C. BECK comments on the serial:

I haven't actually seen a whole lot of the film, but what I did see when I looked in at different chapters, at a screening once, it all seemed to be just stock shots; men on horseback riding around, volcanoes exploding, etc. At the time the serial was first made, some of us from the staff at Fawcett were invited to a screening of some of the scenes from the film before they were all edited together into the finished serial. I asked the man there why he didn't ask any of the Fawcett people for ideas for the serial and his response was, "We know how to make movies. Nobody has to tell us." I really didn't feel that they made a Captain Marvel serial. What they made was a serial with Captain Marvel in it.The story was primarily about the scientists and the Scorpion, and the Captain Marvel character really wasn't necessary for the story as just about anyone, Douglas Fairbanks, Mickey Mouse, whoever, could have been used instead and it really wouldn't have affected the story much.

...AND STARBRIGHT

CAPTAIN HEAVY DOOTIE
--ZERO HERO HISSELF.

BY RC HARVEY



STARBRIGHT--A DAMSEL IN DISTRESS WHO USUALLY SAVES HERSELF RATHER THAN WAIT FOR THE INEFFECTUAL KNIGHT OF NAUGHT, ZERO.

ONCE UPON A TIME (ALMOST), HEAVY DOOTIE WAS A SLIGHTLY NINETY-POUND WEAKLING IN NYGHWOLD'S ROYAL GUARDS. BUT HE DID HIS MORNING CALISTHENICS ALL DAY LONG, AND BEFORE DAWN, HE WAS PROMOTED TO CAPTAIN WITH A 75-INCH CHEST. THE BODY-BUILDING, HOWEVER, SHIFTED HIS CENTER OF GRAVITY FROM HIS MIND TO HIS MUSCLES, LEAVING HIS BRAIN-PAN NICELY COVERED WITH ONLY A VERY SHALLOW LAYER OF GRAY MATTER. IN CONSEQUENCE, CAPTAIN HEAVY DOOTIE WAS KNOWN HAPPILY EVER AFTER AS ...

ZERO HERO

IT SAYS HERE --A CAPTAIN GOTTA HAVE A MAGIC WORD!

SHAZAM

ZERO, M'LOVE-- THAT'S NOT A TRAINING MANUAL! IT'S A COMIC BOOK, A FICTION, A MAKE-BELIEVE!

OH, YEAH?

ASK HIM: THE MAN FROM SHAZAM!

BOOM

AH, ZERO-- THANKS FOR REMINDING ME...

I'VE BEEN MEANING TO TELL YOU ABOUT THAT MAGIC WORD STUFF...

NOT EVERYONE CAN MENTION IT SAFELY...

ONLY BILLY BATSON, MARY BATSON...

FAT BILLY...

TALL BILLY..

FLUBBER

HILL BILLY

..AN' MY THREE SONS!

HAND-DRAWN BY HARVEY

LIBERTY OR DEATH
WITH LIBERTY AGENT
LIBAGE VS. CHAIN
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THERE IS NO ESCAPE, COMRADE ZELL! YOU ARE GOING BACK!
CHAIN!
SECRET ARRANGEMENTS FOR TRAITOR ZELL'S RETURN ARE ALMOST COMPLETE!
.. FOREIGN EMBASSY GROUNDS.. BUT OUR AGENT SAID ZELL IS BEING HELD HERE!
DR. ZELL DEFECTED, CHOSE FREEDOM..CAN'T LET HIM BE FORCED BACK INTO SLAVERY!
THAT SHOULD BE DR. ZELL!
COMRADE CHAIN WAS RIGHT!
..TRAP... BETRAYED! WHO? WHERE IS DR. ZELL?
YOU WILL NOT ASK QUESTIONS JUST ANSWER THEM!
LIBAGE HAS ONE CHANCE.. SIGNAL HIM WE'RE ACTIVATING THE DAZZLER!
..WHA.. CAN'T SEE!?
..IF I CAN JUST GET OUTSIDE!
STOP HIM, BUT TAKE HIM ALIVE!
GET DOWN! I'LL STOP HIM!
AAHH! HIT! LIBCON.. NO.. .. REGRETS..
*@#THE FOOL IS FORCING US TO KILL HIM!?
..* SO... YOU..* WILL.. ALSO.. * DIE...*
WHAT HAPPENED IN THERE?
LIBAGE.. ED IS DEAD! HE DESTROYED HIS SECRETS AND HIS KILLERS!
WHEN ED'S HEART STOPPED IT ACTIVATED HIS EXPLOSIVE CHARGE! ED WON'T EVER BE FORGOTTEN!
..WE'LL NEED A REPLACEMENT!... WHERE IS DR. ZELL, NOW, AND WHO SOLD US OUT.. CAUSED LIBAGE.. ED'S DEATH!
I.

PICK ED'S REPLACEMENT, THE NEW LIBAGE AND GET HIM READY!
YOU'RE RIGHT, LOLA,.. ELIS IS THE BETRAYER! HE'S WITH THE RED AGENT CHAIN!
..LIBERTY AGENTS!?.. I..I'VE BEEN FOUND OUT! CHAIN, HELP ME ESCAPE!
HOW UNFORTUNATE FOR YOU, FOX!
BUT YOUR DEATH, FOX, CAN STILL SERVE OUR CAUSE! BORIS..IVAN!
BACK! THEY'RE NOT ALONE!
NO, CHAIN.. MERCY..AAGH*
I LEARNED WHERE DR. ZELL IS..BUT NOT FOR LONG ..OLD FACTORY...
YOU FOUR WILL BE LIBAGE'S SUPPORT IN ZELL'S RESCUE! WE ONLY HAVE A FEW HOURS BEFORE ZELL IS SHIPPED OUT OF THE COUNTRY!
FOX IS GONE, BUT THE COBRA IS STILL IN THEIR MIDST! WE'LL KNOW THEIR MOVES IN TIME TO CRUSH THEM! SOON THE WHOLE LIBERTY AGENT ORGANIZATION WILL FEEL THE CHAIN!
THE STAND-BY UNIT IS IN PLACE! YOUR POSITIONS AND ASSIGNMENTS ALL CLEAR? THEN BE READY FOR MY SIGNALS!
WE'LL BE READY.. JUST GET TO ZELL AND KEEP YOURSELVES IN ONE PIECE!
NO HIDDEN ALARM SYSTEM... MUST NOT BE A REGULAR HIDEOUT!
COBRA!..WHAT! THEY KNOW.. THERE NOW! I'LL ALERT SECURITY! THEY MUST NOT GET ZELL ALIVE!
ALARM!?.. BUT THEY COULDN'T KNOW I'M HERE!
..WON'T TURN BACK OR LEAVE WITHOUT DR. ZELL!
2.

..DESTROY LIGHTING SYSTEM..STAND BETTER CHANCE IN THE DARK!
..SENSOR PICKING UP MOVEMENT ..TALKING.. .OH, OH!
LET ANYONE GET INSIDE TO ZELL AND YOU WILL ALL ANSWER TO CHAIN!
...TOO MANY.. CAN'T SURPRISE ..GET CLOSER!
THEY SHOULDN'T SEE THE ROLLING GAS BOMB!
DR. ZELL IS OUT ..DRUGGED?! GIVE HIM A SHOT, BRING HIM AROUND ..EASIER TO HANDLE..
DR. ZELL, I'M GETTING YOU OUT OF HERE!
..IF..IF YOU...CAN'T... PLEASE PROMISE ME..KILL ME.. WON'T GO BACK... RATHER..DIE..MUST PROMISE..PLEASE..
YOU'RE GETTING OUT ALIVE AND FREE, DR. ZELL!
..TIME TO SIGNAL FOR A SOUTH SIDE DIVERSION!
EVERYONE REINFORCE THE SOUTH EXIT! HURRY! THEY'RE TRYING TO BREACH OUR DEFENSE..MAKE A LINK UP!
WOULD THEY BE SO DIRECT?
..BE SO OBVIOUS..SO RECKLESS!?NO!..A TRICK!
..CELLAR..WE'LL SOON BE SAFE AND FREE, DR. ZELL!
..FREE.. ..SOB.. FREE..
THAT'S FAR ENOUGH! NO HEROICS!.. PUT DR. ZELL DOWN SLOWLY..
3.

..NO TRICKS.. NOW UNBUCKLE YOUR GEAR..
..WHA..I'LL KILL YOU! #@*
AAGH!
YOU DIRTY.. *@*
I SHOULD KILL YOU NOW, BUT YOU ARE MORE VALUABLE ALIVE AND SPILLING ALL YOUR SECRETS...
..AND YOU WILL TALK AND DIE.. BY MY HANDS..AAGHH..
IT'S ALL OVER, DR. ZELL!
..SOB! FREE..OUT OF THEIR GRASP. FREE..SOB..
COBRA IS DEAD, BUT I'M STILL ALIVE! THEY HAVEN'T HEARD THE LAST OF CHAIN! THOSE LIBERTY AGENTS WILL PAY FOR THIS WITH THEIR LIFE!
YOU ALL RISKED MUCH TO SAVE ME..A STRANGER.. WHY?!
WE DON'T EXPECT A WORLD BETTER THAN WE ARE WILLING TO BE OR EXPECT OTHERS TO MAKE AND KEEP IT BETTER! A DECENT WORLD BEGINS AND IS SUSTAINED BY CONSISTENTLY ACTING TO CORRECT ANY INJUSTICE!
WHEN ANY GOVERNMENT WON'T PROTECT RIGHTS, IT WON'T ALLOW FREEDOM! THEN EACH MAN MUST CHOOSE TO EITHER COMPROMISE, TO EXIST AS THE STATE'S SLAVE, OR TO FIGHT FOR HIS RIGHT TO LIVE AS A FREE MAN!
I WOULD LIKE TO JOIN YOUR LIBERTY ORGANIZATION!
END
4.

SKIP
'74

Skip Olson
'74

A SHORT HISTORY OF PULP FANDOM

by ROBERT WEINBERG

ILLUSTRATION BY HOWARD BENDER

First, let us begin by defining our terms. A pulp is a large-size magazine(usually approximately 6"x9")featuring fictional material, with color cover, black and white interior illustrations, printed on the cheapest available wood pulp paper ... This cheap pulp paper differentiated the pulps from the better-quality paper, and thus more expensive magazines called "the slicks" by fans. An example of the slicks is *Esquire*. The pulps died in the early 1950's. Digest-size magazines such as *Galaxy, Analog,* etc. etc.aren't pulps. The pulp paper era lasted approximately 70 years, from the latter part of the 19-th century to the mid-1950's.

The beginning of pulp fandom, in the truest sense, was in the early 1930's; it began with the first science-fiction fanzines. As all of the science fiction magazines were pulps, early science fiction fandom was also "pulp fandom". However... the common acceptance of the term seems to refer to those people who collect what are known as "single-character pulps", or "hero pulps"; those magazines that featured a continued hero in every issue. In the scope of this article, it is those collectors who will be denoted as "pulp fandom".

There has always been a fringe element in the science fiction field of hero pulp magazine collectors. However, little was ever done to organize this group until the early 1960's. Lynn Hickman,a long-time science fiction fan, a publisher of several other fanzines, began a new fanzine entitled *The Pulp Era..Pulp Era* featured articles on all types of pulps, including such diverse titles as *Argosy,Pirate Stories,* and *Famous Fantastic Mysteries*. Pieces ranged from fond-memorytype articles to more factual studies by pulp authors.

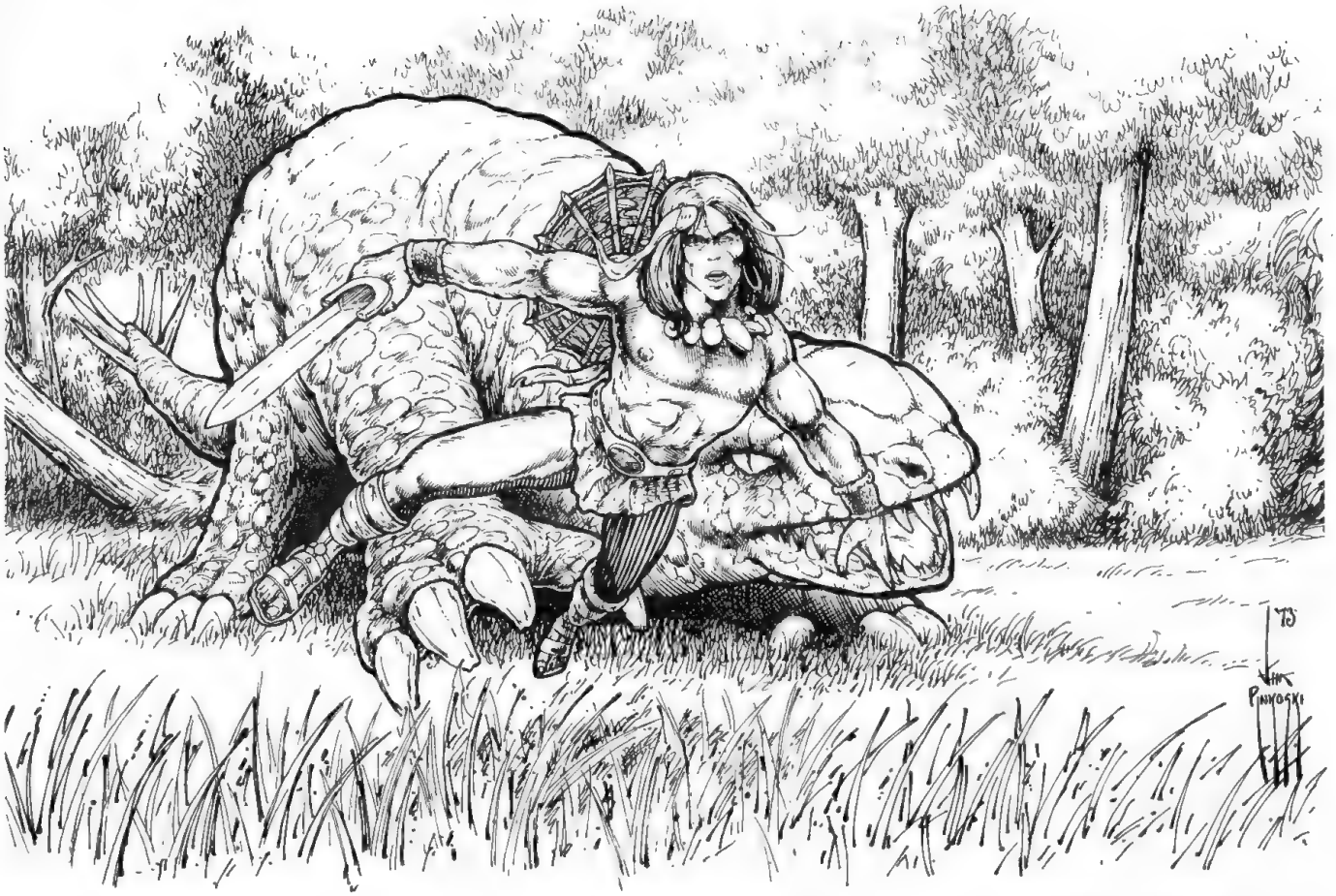
Soon after *Pulp Era* began, Fred Cook began his fanzine *Bronze Shadows*. *BS* referred of course to Doc Savage, and was devoted almost entirely to the character pulps. It featured more checklists than *Pulp Era* and the articles tended to be more factual.

With the increased popularity of the Doc Savage paperbacks, interest in hero pulps grew. Rusty Hevelin, an Ohio collector, began a short-lived advertising fanzine which specialized in the pulps : *The Pulp Advertiser*. The more well established *Fantasy Collector,* the primary mar-ketplace for science fiction collectors, began to feature more and more hero pulp advertisements. An active correspondence between collectors resulted.

In the late 1960's,I met Lohr McKinstry, a character pulp collector, at the July Comicon in NYC. Between the two of us, we developed the first index of novels published in the major character pulp magazines. This was published by me back in 1970, in an edition of approximately 325 copies. It sold out immediately. Also during this time, I began a new fanzine on the character pulps titled *Pulp*. *Pulp* featured articles and checklists only on character pulps. At this time, it is the only fanzine of this type being published though at a frequency of about two - per-year.

During this time, I began sending pulp information to Howard Siegel's column in the *RBCC*. Soon after, Jim Van Hise began a pulp column in *Rocket's Blast,*and I contributed a number of pulp articles to it. Ron Goulart's book on the pulps, *"Cheap Thrills"*, had already been completed at this time, but the *Hero Pulp Index* was used by Jim Steranko in writing the pulp chapter of *The History of Comics*.... Credit is given to Richard Weinberg!

Also during this period, I gave a number of slide shows at various comic conventions, trying to drum-up interestin the character pulps. Usually the talks



were well-attended, but never by fanzine editors, who either ignored them or wrote afterwards that they had been too busy to attend. I continued to write several columns on the pulps for fanzines, and have done approximately one hundred such pieces in the last few years.

In 1971, Camille Cazedessus Jr., publisher of *ERBdom and the Fantasy Collector*, contacted me about a revised version of *The Hero Pulp Index*. I did this revision, starting over from scratch, expanding the book to double its length. It was published late in 1971, and remains, to this day, the only detailed index to the character pulps.

In late 1971, Ed Kessell, a St. Louis fan, came up with the idea of a convention of only pulp collectors. Kessell single-handedly did all of the work involved with this convention. PULPcon # 1 was held in early summer, 1972, in St. Louis. Kessell was the prime mover behind the convention and spent a great deal of his own money to insure its success. Among the highlights of the convention was the auction of a number of original paintings done by pulp artist Walter Baumhofer, including the first *Doc Savage* magazine cover. Graves Gladney, famous cover artist for *The Shadow* magazine, attended the con as did several other pulp personalities.

In 1973, a second Pulp convention was held in Dayton. This convention was chaired by Lynn Hickman, Rusty Hevelin, & Gordon Huber. The convention was again a success. This year we're planning PULPcon III. For more details, send a SASE to: Robert Weinberg, 10533 S. Kenneth, Oak Lawn, Illinois 60453.

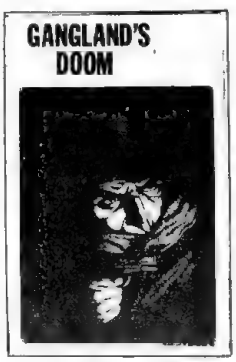
Pulp fans, in general, are glad to see anything on the pulps appear, mainly because there has been so little done anywhere. Thus each reprint, comic, movie, etc. is greeted with loud cheers..... Of course, shoddy jobs are not looked upon with great favor...but even they advance the cause. Tony Goodstone's book on the pulps was no in-depth study, but it provided an interesting look to the layman. And, Steranko's chapter on the pulps in his comic history, again, while hastily-written and not too accurate, generated enormous interest (how else did all the comic fans suddenly discover the pulps?).

In the comic field, I can't say much other than I am in touch with Roy Thomas, and he sincerely seems to be making an effort to make his *Conan* comic, and other pulp-related projects as accurate to the original source material as possible, no matter what comic fans might think. *The Shadow* comic from DC seems to be based on ideas gathered from radio shows, later issues of the *Shadow* pulp, and the writer's imagination. The Comic Shadow is not the Pulp Shadow.

Pulps seem to be selling well in paperback, and hopefully will continue to do so. The Avenger did so well that Ron Goulart was commissioned to do several new novels. The Spider will be back in paperback, as well as The Shadow, in reprints of classic novels. And, reports about the Doc Savage movie from George Pal sound very good. The movie might give the lagging sales of the Doc Savage paperbacks a needed boost.

My own fanzine, *Pulp*, is not dead, but is dormant. I'm just too busy to get that next issue out. Instead, I am publishing *Pulp Classics* instead. This is a series of booklets featuring studies of famous pulp characters (#1 is *Gangland's Doom - The Shadow*) as well as reprinting rare pulp novels (#2 features the only Captain Hazard novel, #3 is horror - pulp stories, #4 is a Secret Agent X novel, and we have lots of other ones planned.

Pulp fandom is still a small group, but it is expanding continuously. We are always looking for people who want to get involved. More and more people are finding out that the pulps are fun --more fun in many ways than comics. Artwork is not comparable of course, but the stories are better, the letter columns are lots of fun, and collecting is a lot cheaper. Unfortunately, the field has recently attracted a number of deadbeats who seem primarily interested in raising up the prices of rare pulps they have for sale, and little else. Pulp fandom is fun. Don't be misled by high prices and ignorant characters. Climb aboard. There is room for everyone.



PULP CLASSICS

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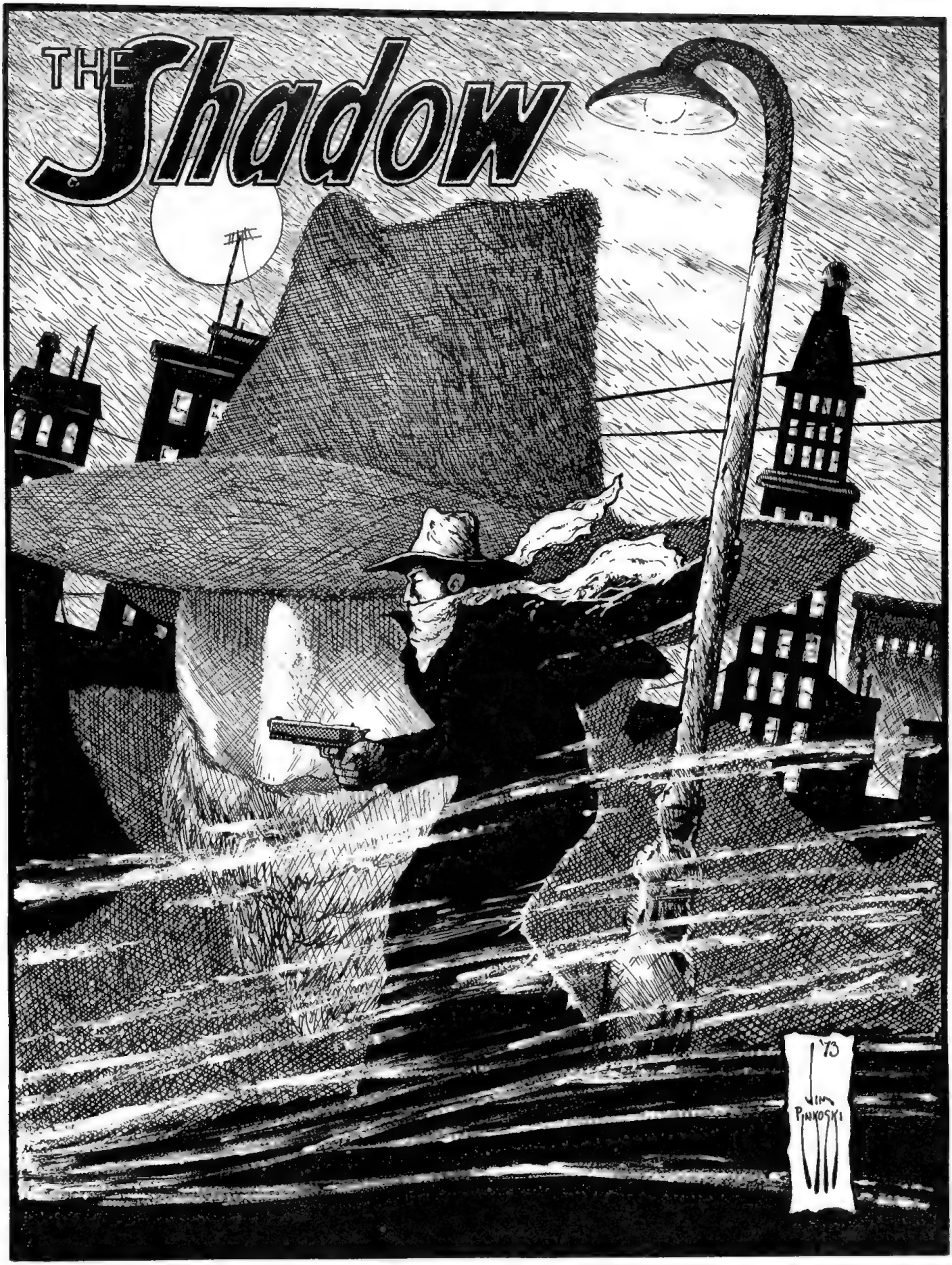
THE Shadow
'73
JIM PINKOSKI

The HEROES of NOSTALGIC LITERATURE

10¢

PULPS vs. COMICS

The hero has had a long career in nostalgic literature. Most of us have grown up on a relatively new innovation.. called a comic book, though the hero here has his roots in those that went before him. The oldest champions in popular American literature date back to the Beadle and Adams dime novels of the 1860's,which led ti the weeklies of the turn of the century, and eventually to the pulps. The magazine hero found his finest hour in these pulp-wood novels of the thirties & rorties, and although the pulp hero and comic book hero differed in their form of communication, they shared a lot of com r mon points and parallel each other quite nicely.

Telling a story in pictures dates back to caravan times, but the comic book medium is relatively new in this country. Comic strips, which began developing in the 1890's, first popularized the technique, even though the adventure hero did not come into style until 1929, with the appearance of *Buck Rogers* and *Tarzan*. So when the comic book began, its heroes lacked much or the sophistication seen in the novel-hero of the time.

Nevertheless, each form had strength that made it popular. Pulps could really develop the personality of its heroes, weave intricate plots and dangers, and paint wild pictures of adventure in the reader's mind. Comic books could graphically illustrate a scene with some detail only the wildest imagination could see otherwise. Men like Harold Foster could draw a face that just shined of personality. Comics could give you explosive action and movement in fight scenes that rivaled even the best-written battles of the pulps. Comic adventures moved so very quickly, however, that they lost one of the most powerful vehicles open to pulps: suspense. I often sit on the edge of my seat when I read pulp thrillers, and this example from the September 1935 issue of *Secret Agent X* gives you a taste of this suspense. In this scene, Agent X has penetrated the enemy camp and has disguised himself as a corpse that seemingly drives an armored roadster, whose machine - guns systematically destroy any police who interfere with the robberies of his gang. The car is apparently remote controlled , so as the gang heads off on another job, "X" vows to stopthe mysterious roadster that had easily massacred the prime of the city's police force:

"X" fully realized the peril of his position. The roadster was closely followed by the sedan, and the occupants of the latter never moved their eyes from the car in front of them. 'X" hadn't a chance in the world of freeing himself from the machine gun as long as those criminals were watching him. They would have shot him down at the first movement. No, he had impersonated a corpse. He knew that unless the odds should suddenly shift in his favor he would be a corpse inside of a few minutes. He was caught be-tween two fires. The police would unhesitatingly shoot him on sight; the gangmen following the roadster would shoot him if he made a move.

The mystery car moved smoothly ahead ... The steering wheel in the hands of the corpse remained motionless,though the car negotiated turns easily enough.

The roadster gained speed. It was heading toward a part of the city where many factory workers dwelt. No doubt the objective was some bank where hard working men and women stored the savings of a lifetime.

Staring straight ahead over the long hood of the car, "X" saw the rear end of a special police cruiser. Suddenly, the siren of the police car began to whine.It wheeled to the center of the street, and fairly leaped ahead. "X" ventured a look behind. The blue sedan no longer followed Evidently, it had speeded ahead to the bank that was to be robbed. The ever alert police had heard the alarm and were rushing to the scene of the crime.

But if the police car seemed to leap the black roadster seemed to have sudden-

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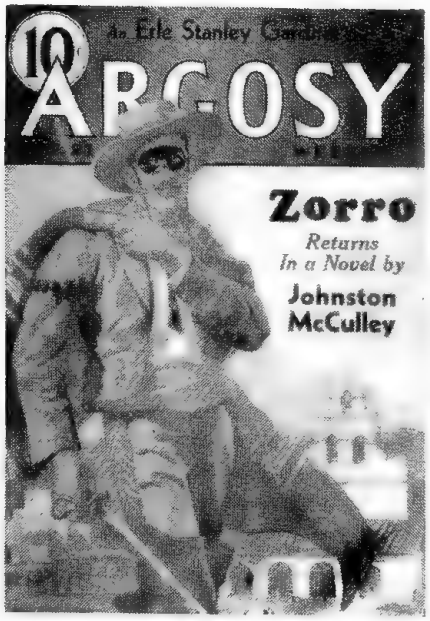
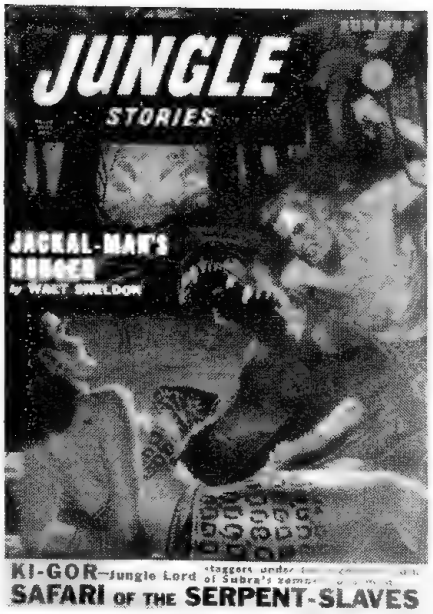
The Spider in action...





ly begot wings. Its powerful motor abrupt -ly opened up. The acceleration was so great that "X" felt as though his head would be snapped from his shoulders. The distance between the black destroyer and its prey shortened alarmingly.

But Agent "X" was not idle. He knew the hidden hand that guided the car would open up the machine gun as soon as the roadster overhauled the police car. He knew, also, that police guns would send a hail of lead that "X", in his position in the roadster, could not possibly avoid ... The powerful muscles of the Agent's arms swelled until it seemed thathis skin might burst. There was a sound of ripping fabric as he broke through the friction tape which held him to the gun.

As his hand pulled free, a great shout arose from the police car. They had sighted the roadster that was over-taking them. One of the police leaned far out & sent a shot whining above the Agent's head. There were few people on the street and the police would have no reason to hold their fire; they would shoot to kill.

The Agent's hands worked like lightning, tugging at the clasp that held the ammunition drum of the machine gun in place. The clasp yielded. He fastened both hands on the drum, and yanked it free. He hurled it into the street.At the same time, police automatics barked. A slug thudded against "X's" bullet - proof vest. He could not hope to be that fortunate always; one of those hungry pellets must find his head.

Staring down, he saw the pavement, a speeding ribbon beneath him.To leap meant -- But where was the choice? Without a moment's hesitation, "X" swung one leg over the door of the roadster. A bullet sliced across the calf of his leg, and spanged against the armor plate body of the roadster. The Agent's body rocked. He was thrown completely off balance. His arms shot out in a mighty heave... that threw him off into space. He had a sickening sensation, as though he were being hurled off of a spinning planet. He was running before he touched the pavement, but it would have been impossible for him to time his pace with that of the roaring speeding roadster.

His legs doubled under him.He rolled like a ball. A slug imbedded itself inthe asphalt not more than an inch from his head. His left shoulder encountered the curb with such force that his entire left arm went suddenly dead.

But he was on his feet, dizzy with the speed of his fall, and momentarily sick with pain. He ran as he had never run before. It was something more than the thought of what might happen to him if he were caught that gave him strength. He was urged on by that exhilaration that comes to a man after he has attempted the impossible and succeeded. Fort the first time, the terror car was crippled. This time, the killer could not kill.

Many pulp heroes, like the master spy G-8 who constantly escaped imprisonment .and execution at dawn, used suspense in mak - ing the pulps the most exciting novel heroes of all.

Pulps and comics overall have covered just about every adventure conceivable so I will limit my discussion to just those pulp heroes who had their own magazines and to the comic book heroes/superheroes. Tarzan and Conan appeared irregularly but also had a quality so great, that I cannot include them in this discussion. Also, the pulp period basically lasted from the beginning of *The Shadow* in 1931 to the end of the *Phantom Detective* in 1954, and in all fairness I can only make comparisons within that timespan. The comic book has developed greatly since then, but the pulp heroes have

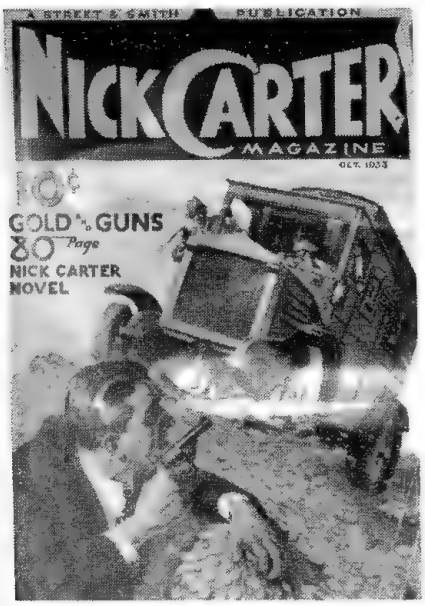
all but disappeared. In the old days, a "pulp-y" story meant a certain type of ad-venture and a certain kind of publication, so today we have to look for pulp heroes elsewhere. Pulp-type adventures have continued under the Mickey Spillanes the Ian Flemings, and the Don Pendletons, and the modern comic heroes would have to be compared to them. Since the roots of the comic book hero rest in the pulp age, we will concentrate on that point.

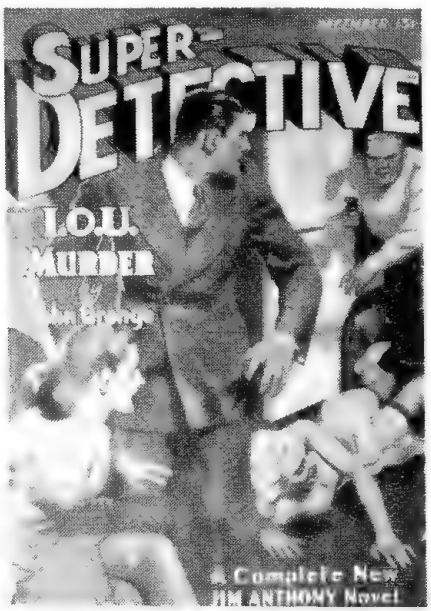
In conducting this broad over-view, I will of course run the risks of broad generalizing and over-simplification. There may be examples where my theories do not hold, but I'm showing the overall trend here and will try to handle any exceptions that come to mind.

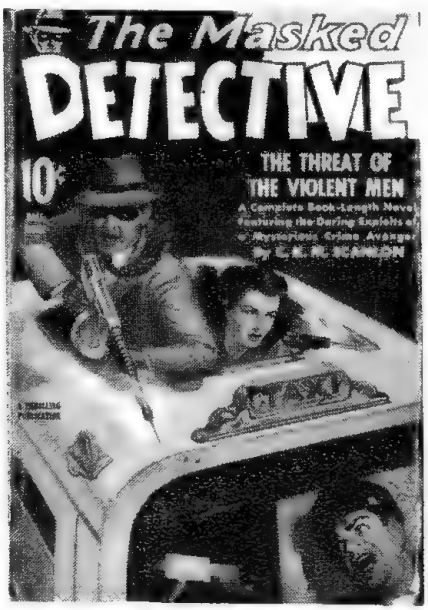
I also must avoid the comic strip hero, for that format allowed a degree of sophistication the comic books and pulps never had. Comic strips could leave you in hopeless suspense by creating a tight scene and letting you sweat it out until next Sunday. They could develop a story over a period of time that outshined anything appearing in a comic book. Flash Gordon's epic adventures on the planet Mongo year-after-year give proof to that. This sophistication was due in part to the audience of the strip, which was more than just a motley collection of teenage and pre-adolescent youngsters. Also, after ten or twenty years with a strip, you have read a complex annal of adventure that surpasses anything else you could ever find. So we will leave the comic strips alone and discuss two basically similar forms: the pulps and the comic-books.

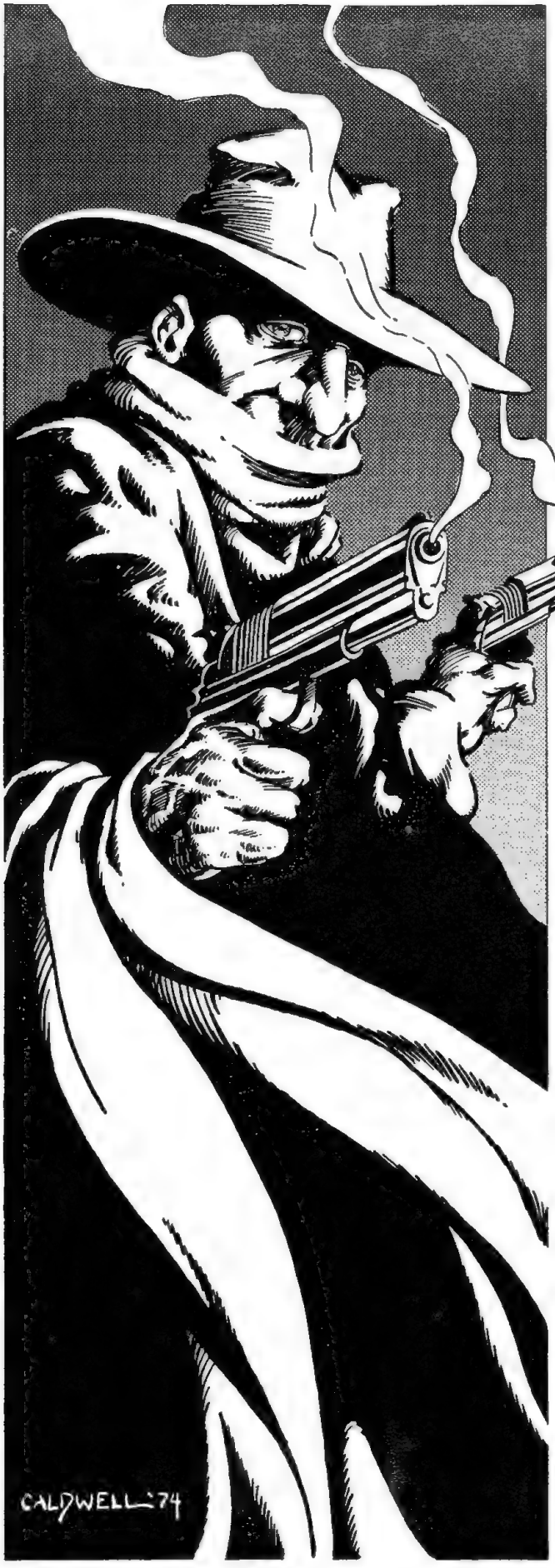
In approaching our study you may say that pulp heroes and comic heroes are basically identical outside of the complexity of the pulps' stories. I'll admit pulp stories had more depth, but this is only the beginning of a trend. Complexity of plot is a simple difference, for the pulp hero himself had a method of operation all his own, too. In addition, we must remember that the pulppublishers directed their magazines at a more mature audience so there were bound to be changes.

Our heroes all encountered the same psychopathic villains, but the actual crimes differed between comic and pulp. The author of a novel has to catch the reader's attention quickly and hold it... Pulp writers guaranteed this by using vulgar crimes that really shocked the average reader. For example, the Spider once fought a gang of super-crooks who saturated metals (like coins) with radiation that indescriminately killed any poor soul coming in contact with it (May 1941) or the Masked Detective battled a ruthless, murdering loan shark organization that terrorized many of the honest, hard-working members of the community (Winter, 1941); or the Black Bat challenged a gang of robbers whose devilish machine turned people literally blind (January 1942); or the Green Lama attacked a fiendish dope ring that planned to spread hard drugs to students through comic book vendors (August 1940); or Operator #5 valiantly stood against the dread Emperor Rudolph and the armies of the Purple Empire that ravaged the American heartland (June 1936 - March 1938). Every adventure started this way, and readers got involved because they understood the crime and realized how easily this could happen to them. These stories earned the tile of "the bloody pulps".









The pulp writer felt the more horrible the crime was, the more the hero would have to overcome and the more incentive he would have to do it. Thus the stories got better as the crimes got worse. The comics took a different stand. Most early comics did not have this extreme emphasis on plot and used generally accepted criminal acts instead of accenting the horror of the crime. Gangsters, & spies (especially during the war) usually attacked in a predictable fashion and usually succumbed under a finale of fists. The super-villains, like Sivana and Lex Luthor, caused a little more trouble, but the superhero held them in check. These villains did come up with some tremendous crimes, like a fool-proof plan to destroy the world, and the reader got interested, but he didn't really get involved because he had no conception of a disaster ofthat nature. A person could visualize his wife and child being blown to bits by a bomb in the family car much better than seeing New York City being washed away by a tidal wave. The pulps contained an element of realism that the comics did not even attempt to match.

A hero is something more than a man; a person who wields power and succeeds where no ordinary man could. Comic and pulp writers had a different conception of this "power", so consequently their he-roes approached problems from different directions. Of course physical strength was important to both, and the great heroes all excelled there. Unfortunately, that was all most comic book heroes needed, outside of some common sense and some remedial detective skill. The pulp hero had to have more. Like the Shadow; he was a master of disguise and could penetrate any enemy lair with some confidence. (... strangely enough, almost all of the great pulp detectives had perfectly mastered this art, giving it incredible importance for being only one of many valuable crime-fighting techniques.) Like the Phantom Detective; he was a master of criminology and he continually appeared in complicated who-done-it formula stories that never seemed clear until the very end. Like Doc Savage; he was a master of the sciences, whose chemistry could trace and/or fight villains, and whose technical know-how en-abled him to nullify the super-weapons of his foes.

In all honesty, no man could develop and practice these abilities without skil opportunity and money. Here again we see an added dimension of reality, in the pulps. Money talks. Wealth is power. The pulp writers knew it and used it well.Many men excell in their mental and physical powers, and can't make a mark in society. Clark Savage Jr., Richard Wentworth (the Spider), Dick Benson (the Avenger) , Richard Curtis Van Loan (the Phantom Detective), the Shadow (whether in or out of his Lamont Cranston guise), and others all had great wealth at their disposal, & did not hesitate to use it in the relentless battle against crime. Our hero"Cash" Gorman - the Wizard, spent his entire time dealing in money and using it to get companies out of tight spots. These strong-willed and aggressive men seemingly deserved the money they had, for they were the most capable and productive members of society. If their civilian identities did not show this, their actions in fighting crime left little doubt. Not all pulp heroes had money to throw around,but the most successful and popular heroes had very few financial worries.

The comic book hero, on the other hand, emphasized physical strength almost entirely. Then as well as today, nothing satisfies the comic reader than a Simon-and-Kirby-ish fight scene, complete with flying bodies and near-contortive punching by the hero. Here, the comic book he-

ro was in his "element"; that is,fighting was his most interesting quality.Now,pulp heroes got into battles too, only readers didn't look for their fighting skill, but were more interested in their technique. You saw the pulp hero in his element when he fought as he knew best. Fast-thinking, and using fear, like the Shadow's echoing laugh, earmarked interest in the pulp hero where sheer physical power too precidence in the comics.

As I mentioned earlier, the comic book hero/superhero in general had little use for heavy thought. This does not mean the comic hero was a stupid man; he just didn't have to show his scientific and artistic talents in fighting crime.He did have to think fast if he wanted to stay alive, and Captain America and his followers (followers of the Kirby influence) proved they could get out of a tight spot time and time again. Captain Marvel somewhat differs from this pattern since he possessed the wisdom of Solomon(the first letter of Shazam!) and often needed it to battle Dr. Sivana. Captain Marvel did not follow the Kirby school, partially because he was too strong, and the simple art style differed entirely with the "action" tradition. What the good Captain needed was a strong story, and fortunately he got it. The success of this hero rested on his difference from the other comics, and although his stories are by no means as realistic as the pulps, Captain Marvel stands alone among the heroes of his time.

We can understand the comic book approach better if we see it in a comparison. Superman, the first comic book superhero, really exemplifies the concept of "hero", for he personally had more potential power for fighting crime than any of his peers. Yet Superman was patterned after the pulp hero Doc Savage, who, as far as I'm concerned, is the ultimate hero. Let's look at Doc first, through a passage from the July 1933 issue of his magazine:

"Doc Savage: man of mystery...Wizard of science! Muscular marvel!

"...Doc Savage was all of these things. His mental powers and strength were almost fantastic. He was the product of intensive expert, scientific training that had started the moment he was born.

"Each day of his life, he had performed a two-hour routine of unusual exercise. Doc's powers might seem unbelievable, but there was really no magic about them. Rigid adherence to his excise,coupled with profound study, was responsible

"Doc was a big man, almost two hundred pounds- but the bulk of his great form was forgotten in the smooth symmetry of a build incredibly powerful.The bronze of his hair was a little darker than that of his features, and the hair lay down tightly as a metal skullcap.

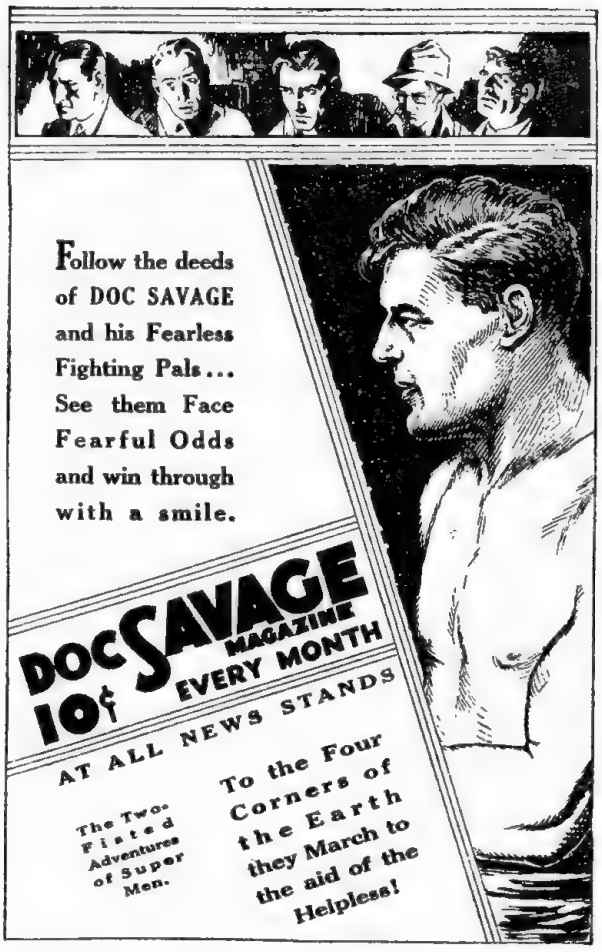
CALDWELL '74

... The lines of Doc's features,the unusually high forehead, the mobile and muscular and not-too-full mouth, the lean cheeks, denoted a power of character seldom seen."

Doc Savage had mastered all the sciences, all the arts, and had developed his physical capacities to a superhuman level.Author Lester Dent had said it all: Doc was everything a man could want to be.

If Superman was really going to be "super", he would have to out-do Doc in every way possible. Physically,Doc Savage "had it all", EXCEPT that as any man, he could be injured. Superman equalled Doc's strength and didhim one better by becoming invulnerable. This meant, however, that Superman would not be "human", so he became a man from another world,not bound to our standards. Superman was quite capable intellectually because he descended from an advanced culture, thus rivalling Doc's great intellect, but his comic book adventures had little use for his thinking or scientific skill. We only saw this side of the Man Of Steel when he visited his Fortress of Solitude (another concept by the way, that originated with Doc).Superman advanced the incredible capacities of Doc's senses by developing super-super hearing and X-ray vision (later followed by heat-ray vision, which has nothing to do with the sense of sight at all).Lester Dent made his hero believable and plausible, but a "Superman" goes beyond all realms of reality. Yet the public loved Superman, showing us that comic books, at least to some extent, thrive on the fantastic. The comic audience seemingly did not want much of the reality seen in the pulps.

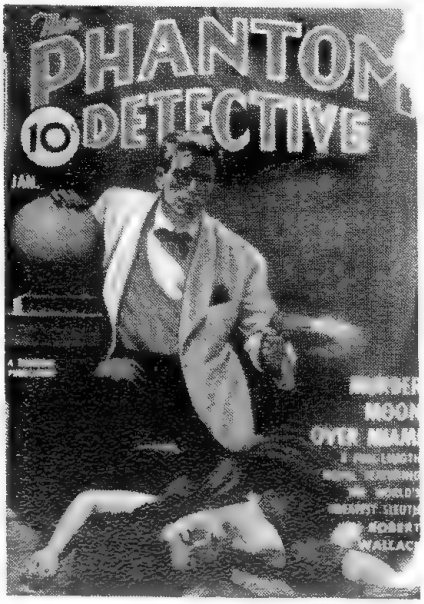
Because of the emphasis on physical power in the comics, the power of money never really reached the comic scene.Both Clark Kent and Billy Batson were successful but nevertheless lowly reporters, and never had a lot of money even though they were the two most powerful heroes in comics. Most of the superheroes had average occupations and incomes, and they only af-fected society in their hero indentity.. A rich man could make his mark either way ... Two heroes, the Sub-mariner and Wonder Woman, were prince and princess of their own people and could work with wealth if they chose to. However,they did not, nor did they emphasize this addition-al power in working with the ordinary people about them. At one point, Atlantis declared war on the Nazis (*Daring #9*)thus showing the Sub-mariner's influence, so

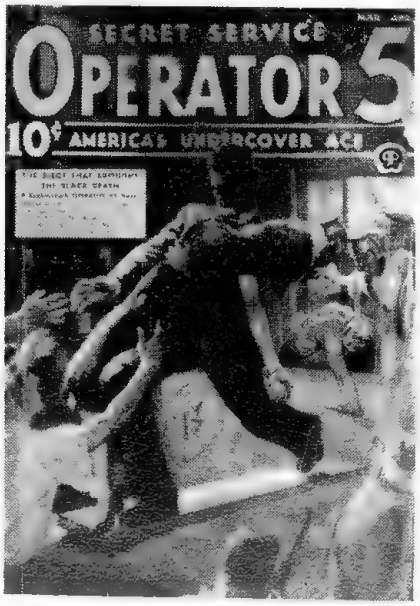

Follow the deeds of DOC SAVAGE and his Fearless Fighting Pals... See them Face Fearful Odds and win through with a smile.
DOC SAVAGE MAGAZINE
10¢ EVERY MONTH
AT ALL NEWS STANDS
The Two-Fisted Adventures of Super Men.
To the Four Corners of the Earth they March to the aid of the Helpless!

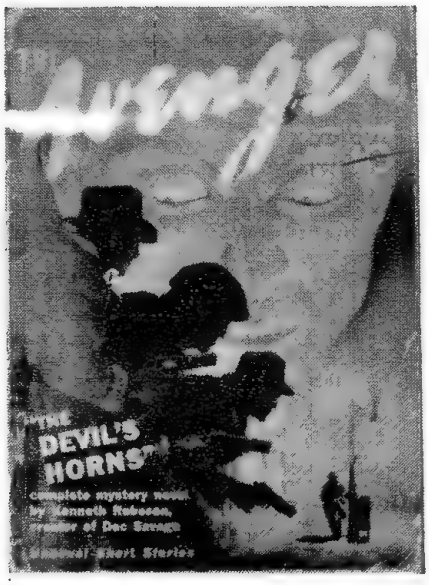
Prince Namor stood out int the comic reader's mind as being somewhat more powerful (only in a different light) than his peers.

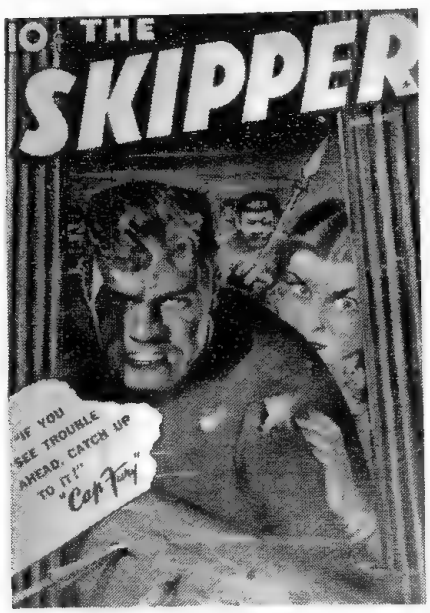
By now you've probably realized that I have omitted one important comic book hero who, contrary to the pattern, is a master detective, a criminologist and sci-entist, one who has realistic super-hero abilities and is wealthy. I'm speaking of the Batman. *Batman #1* tells us, *"As the years pass, Bruce Wayne prepares himself for his career. He becomes a master scientist. He trains his body to physical perfection until he is able to perform amazing athletic feats."* Bruce Wayne developed the technology to create a "utility belt" for his fight against crime,and of course built up his physique,only this time by believable means. His father had left Bruce quite abit of money when he died, and Bruce used it to change his society through various philanthropic activities, not to mention building an elaborate laboratory and headquarters in the Batcave.

Why, then, do I mention this hero separately? Batman, unlike his peers,is a





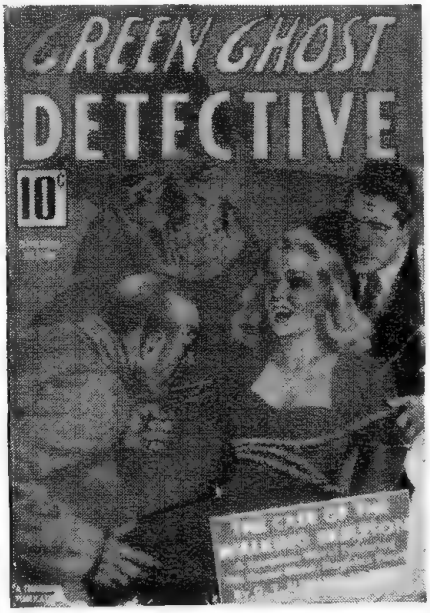




true son of the pulps. When he was just a boy, a hold-up man ruthlessly gunned down his parents while he watched; an obviously horrible crime in the pulp tradition.. This loss, like that of Dick Benson (the Avenger), caused Bruce Wayne to dedicate his life to fighting crime. All the skill I have mentioned mirror the pulp heroes. Even his name, "Bat"-man, comes from that school of adventure writers who developed the mysterious and frightening heroes:the Shadow, the Spider, the Whisperer, the Green Ghost, the Moon Man, and others.

But Batman's roots go even further than this. Bob Kane says his inspiration for the Batman came from a section of Leonardo da Vinci's sketchbook on flying apparatuses (one of which looks very much like a bat) and the 1920 film classic,*The Mark of Zorro* starring Douglas Fairbanks Sr. This film was based on the 1919 pulp story "The Curse of Capistrano" by longtime pulpster Johnston McCulley. So, indirectly, Batman comes from a pulp hero. Bill Finger, who wrote a great many of the early Batman stories, had his eye on the pulps as he developed his hero. No other early comic book hero compared with the Batman's mysteriousness and depth of character. Since Batman was still a comic book hero, however, he had to act like one, so gradually his slug-it-out skills took precidence in the series. He still remained the master detective and did not lose his pulp-ish traits completely. Batman stands over the motley array of comic characters because of this added dimension and may owe much of his success to his unbreakable link with the pulps.

You would think that pulp heroes,with all their qualities, wouldn't need anyhelp in their work, yet very few of them worked alone. Practically every pulp hero has assistants of some sort. Villains ended up fighting crime-busting teams instead of in-dividuals. Pick any setting: in the past you find G-8 and his three fellow Battle Aces (World War I) and Pete Rice, the sheriff of Buzzard Gap, and his two deputies (the Wild West); in the present you have numerous heroes like the Shadow with his network of assistants (17 were mentioned, but apparently there were many more), and Doc Savage and his five brothers-in-adventure; and in the future you'll discover Captain Future with his three futuremen(.. none of which were true "men", since two were artificial creatures and one was a hu-man brain living in a plastic box)and the warriors like Dusty Ayres and his four Battle Birds who battled invaders of the future.

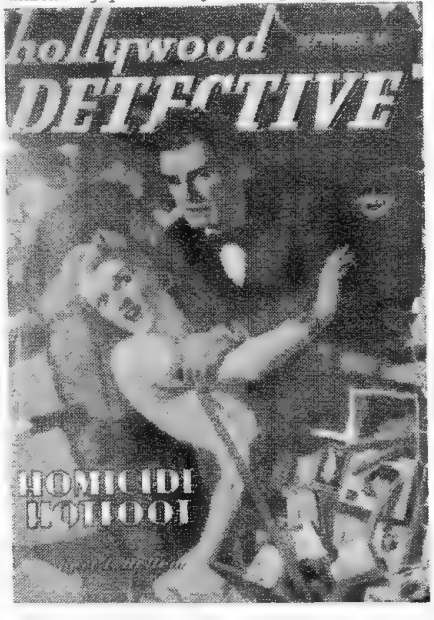


Assistants had a specific purpose. Even though they were all somewhat less talented than their leaders, they usually conducted the leg-work of investigating so their chief could plan and act.Several heroes had big, strong bruisers on their team to help out in a case that required their "talents". The Avenger had Smitty (Algernon Heathcote Smith by name),and the Black Bat had Butch O'Leary in this capacity, just to name a couple. The hero did not need these assistants to operate, but they sure increased his efficiency.

Now the comic book heroes had assistants too, but instead of using teams of helpers, they had one (more or less) efficient partner. The teams that did appear, like the Blackhawks and the Justice Society, still differed from the pulp groups in that the members were all equals; no real leader or superior leaders stood out. Every member of the Blackhawks was a competent fighter and could have acted as leader of the group. The partners on the other hand, had the same abilities as the "main" hero, only in some reduced quanity. Robin was a qualified detective and could slug-it-out with crooks just like Batman, but he did not have the same raw strength of his adult mentor.

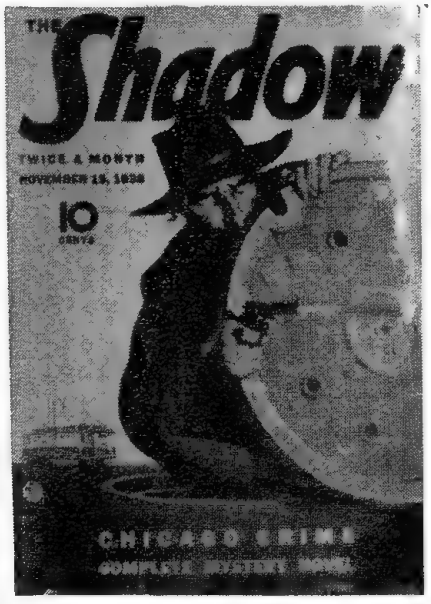
The pulp assistants took a different approach. No mere helper could rival the qualities of a pulp hero, so assistants also became specialists in one of many heroic qualities. Doc Savage's assistants all excelled fantastically in some science or profession, and one of them, Renny (Colonel John Renwick by name), had huge hands and took great pleasure in the pounding of them against some undesirable obstacle or person, so he also excelled unusually as a physical fighter.Ram Singh a personal servant of Richard Wentworth, was a fearless and agressive warrior, but overall he could not parallel the Spider's capacity for criminology. Very few comic series went into such great depth of character required to sustain a hero with such specialized helpers.

Some comic book partnerships sonsisted of the hero and his sweetheart, like Bulletman and Bulletgirl, and Hawkman and Hawkgirl. The rest of these teams were men and boys, like Batman and Robin, Captain America and Bucky, the Human Torch and Toro, the Wizard and Roy the Super Boy, Mr. Scarlet and Pinky, and so on.One group, the Star Spangled Kid and Stripesy had a boy for the main hero. Here we see something very fundamental about comic books. Comics sold to a young audience, which enjoyed seeing other youngsters the



same age as heroes. Pulps sold to a somewhat older audience that wanted to relate to adult heroes instead. So in the comics you see many kid-gangs and heroes who did not act their age, but like clear-thinking adults still in the body of an early age. Pulp readers saw that they were no longer children and consequently admired the adult and looked forward to when they would become "the real thing".

Yet the pulps did not completely ignore the concept of a boy hero. Street & Smith came up with Danny Garrett, a boy about twelve to fourteen years old(depending on what story you read), and gave him a very small but secure spot in their line-up. Danny ran as a short story filler in *The Shadow* magazine from 1937 thru 1943, and showed how the pulps would handle the hero prodigy. By Danny's age,he is probably a pre-adolescent or early adolescent boy, which puts him in perfect parallel with his comic book counterparts. Originally Danny worked as a lowly shoe-shine boy without a family when two detectives, Mike Ryan and "Slug" O'Donnel, befriended him and let him ride along with them while on the job. Danny had a great interest in criminology and was quite well-versed on the subject, so of course he took advantage of this opportunity, got personally involved in some of Ryan and O'Donnel's cases, and proved his brilliance by solving some cases before the detectives. He received so much praise and publicity that the Police Department gave him an honorary badge, and a weekly allowance to replace his shoeshine job. All the policemen accpeted the red-haired, freckle-faced Irish boy as one of their own, and respectfully dubbed him "the Kid".



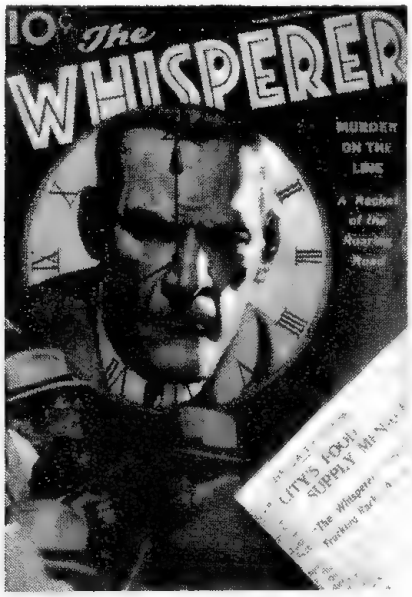
Danny Garret was created by Steve Fisher and later written by Grant Lane, and their way of handling Danny's superiority changed from time to time. We can safely say, however, that Danny's brains, no physical strength (although he supposedly "can fight like a tiger", in Slug O'Donnel's words), gave him the edge.Danny got the clever hunches before his comrades, which did not build him up so much as it downplayed the abilities of hid adult frtends. In Steve Fisher's hands you never forgot that he was still a child, for he could not knock-out big gansters like his comic peers, he could get captured and rendered into complete helpless-ness (something the great pulp heroes never experienced), he was just as gul-

lible as any other youngster his age, and emotionally he was still quite immature.. Yet Danny's detective abilities brought him through. Grant Lane's stories unfortunately dimmed these basic differences, and made Danny much less interesting.Nevertheless, the Danny Garrett series lasted almost seven years. However, readers generally didn't want to be reminded of their own helplessness or immaturity, so for heroes their own age they would turn to the infallible boys of the comics, and leave the reality of the situation behind Danny Garrett could never have succeeded in his own magazine.

One striking characteristic of the comic book hero is his costume. Everybody had a costume. These skin-tight, multi - colored uniforms started with Superman, for they have very few roots in the pulps The Shadow wore a long, black cloak, but it made him invisible instead of conspicuous. Other pulp heroes used make-up to change their faces for protection,and the Spider wore a monstrous face to frighten his foes, but that was all. In the late thirties, the Black Bat began and he wore a caped costume something like Batman's, only its solid black color hardly compared with the flashy wardrobe of the comic-book heroes.

I've often wondered what the purpose of the costume was, for if the pulp heroes could get along without it, it could not be all that necessary. Make-up could easily serve the purpose of disguise.Costumes don't inspire fear. I wouldn't run away if a red-white-and-blue clad character came charging up to me. Only reputation inspires fear. Gangsters had a good reason to run from the Spider, because he had a reputation of shooting down crooks and criminals without hesitation.Costumes never provided any protection, for Batman got shot-up more times than he'd care to remember. Doc Savage's bullet-proof vest protected him better than any colorful un -derwear, or overwear, if you prefer.Costumes very seldom act as camoflage. Captain Marvel's bright red suit hid him about as much as a bullfighter's cape hides him.

Pulps sold because of their plots & style of writing. Comic books sold, because of their visual effects. Costumes came naturally to the comics and really, they helped to distinguish hero from hero. Pulps didn't need such an elaborate system. If you'd prefer to think the costume had greater importance than just marketing value, then let me suggest that heroes wore costumes for their general public, and for themselves. The costume was a mark of hero-dom, and the public recognized heroics by virtue of the costume. Villains like Captain Nazi and the Red Skull wore costumes too, but only to show they were the champions of evil.



Strangely enough, pulp heroes didn't need this brand. In fact, the general pub -lic in the comic books hailed their heroes and supported their work,whereas the pulp hero was seldom acknowledged by his public, even less often understood, and many times hunted by the police. Now we have exceptions in both fields. Many comic book heroes had trouble with the police when they started, but after a while they resolved all their problems and were loved by the public. The rampaging Human Torch settled down so much that he joined the police force. The Sub-mariner turned to fighting Nazis. Many pulp heroes, like Captain Future and Nick Carter and the government agents, had the good graces of the authorities. Those who didn't had a tough time.

It seemed everyone of these pulp heroes had their own way of dealing withthe police. The Phantom Detective refused to testify in court, so he lost the good gra -ces of the District Attorney. He had the support of the police in general and carried a universally accepted badge,a small domino mask made out of platinum and inlaid with diamonds, for identification no matter what disguise he wore at the time. Police Lieutenant McGrath constantly suspected D.A. Tony Quinn of being the Black Bat, only Tony Quinn was blind, a victim of acid thrown by a convicted gangster (the same situation appeared in the comics, only there the victim turned into Two-Face). Yet Tony Quinn *was* the Black Bat, and though every eye doctor swore he was blind, Quinn had had certain parts of a dying man's eyes transplanted into his, restoring his sight so he could battle crime and still remain unsuspected. In another case, Police Chief Stanley Kirkpatrick often had strong evidence pinning the identity of the Spider on Richard Wentworth, but incredibly fast thinking or preparation continually saved Wentworth from the law he fought so hard to preserve. *The Whisperer* series had the most interesting gimmick of all. James "Wildcat" Gordon swore that as police com -missioner he had a solemn and righteous responsibility to capture this dangerous gangster-type known as the Whisperer..... while at the same time he, Wildcat Gordon *was* the Whisperer. He could stay one step ahead of the law because he knew exactly what was going on, and he could change back to his civilian identity near a crime without anyone getting suspicious.. So you see, many pulp heroes had a rough time doing their job, mostly because of the unorthodox methods they used to get results. Public support really changed the situarion for the comic book hero. I again would be inclined to think the pulp approach is the more realistic one, for when you work with people, good or bad, you always have trouble.

I've mentioned this notion of"secret identity" several times before thus far, and I think it deserves a little closer look. We have two different kinds of secret identities: 1) the disguise a hero puts on so that no one will recognize him as a crime buster, and 2) the disguise worn by a man that reveals him as a hero and not an ordinary citizen. Most pulp he -roes were heroes in their true identity, so they used the first type most often. Secret Agent X used it to such an extent that we never found out who he really was. The second type works very well with a costume, and comic writers used it extensively. The Spider and the Phantom Detective, however, developed this secret identity in the pulps and probably had a lot to do with it later popularity. The

pulps and comics found common ground on this identity business, although it probably got more use in the comic books. Nevertheless, it did help make the reading more interesting.

We also find common ground on the subject of women. Both kinds of literature find women acting competently, like Margo Lane in her detective work or Wonder Woman in her crime fighting, and inevitably getting into trouble. Ki-Gor had to constantly rescue his mate Helena from some kind of jungle terror, and Superman just wouldn't have had anything to do without Lois Lane. The pulps probably showed women in the more positive light, but neither form escaped from the stereotype of the times.

We've seen a lot of differences between comics and pulps by drawing analogies between the two separate groups. Now let's take a different approach, and see how the two forms handle the same character. We have several heroes to choose from, but I'll just take two to give us the general idea; one where the hero went from comic book to pulp, and the other from pulp to comic.

The MLJ people published a line of superhero comic books and a few pulps, including *Crack Detective* and *Science Fiction*, during the early-to-mid-forties. One of their heroes was the Black Hood, who appeared in *Top-Notch Comics*, his own comic book, and in his own pulp. The comic book version, which came first, pictured the Black Hood as a typical slug-it-out hero dressed in bright yellow tights topped off with a black hood and black gloves, trunks, and boots. In his regular identity he was Rip Burland, a regular police officer. Strangely enough, the Black Hood received an unusual amount of trouble from the police for a comic book character, but the authorities distrust never amounted to anything more than circumstantial suspicion. The Hood was able to stay out of jail.

The pulp version came out at the same time the comic books appeared, although veteran pulp writer G.T. Fleming-Roberts made very little effort to keep the two identical. In the pulp, Kip Burland was a former policeman who had been framed and disgraced by the heinous villain, the Skull (a different origin than in the comic book). Kip became a fugitive from justice and fell victim to a trap laid by the Skull's gang when he tried to redeem himself. An old hermit scientist found him, nursed him back to health, taught him chemistry so he could fight crime with science, and enabled him to become the Black Hood. Now he sounds a little more like a pulp hero. To top it off, Fleming-Roberts added a long, black cape to his earlier costume so he could hide in the shadows like some other pulp heroes we know. In all honesty, he would have done better to get rid of those bright yellow tights, but then you would not have recognized the Black Hood. This pulp didn't last long, just three issues, and it's probably just as well. The Black Hood epitomized the comic book hero, and had no business in the pulps at all.

Our other hero epitomized the pulp formula. Jethro Dumont was a wealthy young Harvard graduate with a PH.D. in oriental religions and an extensive background in the sciences. He traveled to the Orient, and after some study, became an ordained Buddhist priest (a lama). When he returned to America, he took up crime-fighting, as the Green Lama.

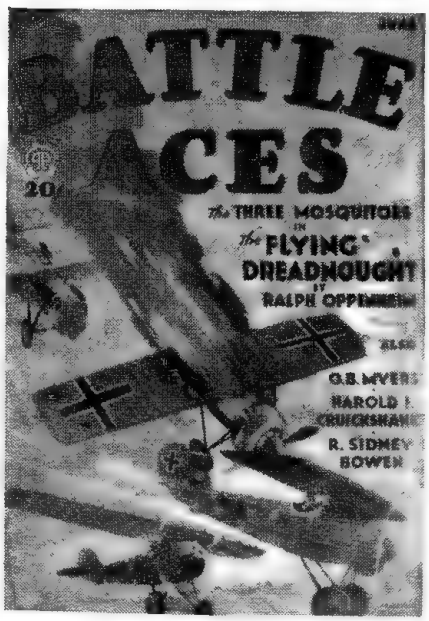
The Green Lama wore a floor - length green monk's robe and a red scarf, about five feet in length, that acted as his only weapon. The first Green Lama story tells us that he "was so proficient with the scarf that (when looping it around some foe's neck) he could use just the right amount of pressure to make the victim unconscious instead of killing him." He also knew yoga, ju-jitsu, and some strange secret about radioactive salts that enabled him to slightly - electrify his body. In this condition he could touch the location of a certain nerve on your

body and paralyze that section on the nervous system. The Green Lama was a fearsome fighter, yet he was a devout pacifist and a very devout priest. He constantly pronounced ancient proverbs and prayers on those around him, especially the prayer "Om! Ma-ni pad-me Hum!", which means, "Hail! The Jewel in the Lotus Flower!"

He acted very much like a pulp hero, for he had a battery of assistants that seemingly grew every issue. He had the strange honor of even having three identities: the two I have mentioned, plus that of Dr. Charles Pali, a Buddhist priest by profession. The stories even included a mystery woman, Magga- the lady from Lhasha, who was another Buddhist, but one who appeared and disappeared like some kind of all-knowing goddess. The series, to say the least, was delightfully creative and interesting.

The Munsey people published the *Green Lama* pulps in the early forties (except for one that Popular Publications, who bought out Munsey, printed in 1943).. The comic book version came along a few years later from a totally unrelated company, Spark Publications, and they really proved that a comic book shouldn't muddle with pulp heroes. Jethro Dumont retained his Tibetan servant Tsarong, but that was about all. Now when he said "Om Mani Padme Hum!" (notice the change in the punctuation), he was suddenly transformed into a green-costumed Captain Marvel, complete with super-strength and flying abilities. He might as well have said "Shazam!". He exchanged his monk's robe for green tights, a cape, and a floppy hood straight out of Peter Pan. The comic book never really tried to parallel the pulp stories, although I suspect a close adaption wouldn't have sold anyway. The price demanded for superhero-dom was far too great.

So what have we proven? Comic books don't ruin everything they touch, like this last example implies. Comic books have their own forté as do pulps, & these two forms of popular literature have both made a worthwhile contribution to the concept of hero. The pulp hero and the comic book hero differ greatly, and each version appeals to a different part of the reading audience. I can't say one hero is superior to another; that is a subjective choice you will have to make. I can say that the pulps contributed to the rise & success of comic books. I hope that, after reading this dissertation, you can recognize the different approaches to the hero in popular literature a little better, and realize that you can't create a new hero, but only build on what has gone before...



Will Eisner

RESURRECTION OF A SPIRIT

by R. FRANK MORENO, JR.

The Spirit Section died on October 5th of 1952. Steranko says a week before, but the date isn't so important. What is important is that after some two decades of one-shots, reprints, and undergrounds, Will Eisner is back. But he never really was gone.

So as not to rehash the well-chronicled past of the Spirit, I want to delve mainly into the more recent Spirit items on the market, and give my opinion on the whole spectrum of present Spirit products ...Will over-exposure kill him?

It was in 1966 and 1967 that Harvey Publications made an attempt to cash in on the super hero rage. They created a group of adventure heroes of their own: Pirhana, Bee-man, Jack Frost, Spy-man and Jigsaw. They reprinted the Simon & Kirby "Fighting American" stories, and Kirby's "Three Rocketeers". They got Al Williamson and Reed Crandall, as well as Wally Wood, to do new stories. They also had The Spirit.

The opening stories, featuring a new Spirit origin in the first issue and the origin of "The Octopus" in the second issue, were new Eisner. Both issues also featured a number of new one-pagers with the Spirit, which the Eisner shop handled. It was, to me, something quite different from the usual brightly-garbed Marvel super hero that I had been weaned on. It was unique and in my twelve-odd years before I had never seen anything like it. That was my first encounter with him.

The Eisner Harvey books reprinted some of the finest Eisner late-forties weeklies. Among which were included: the "Lorelei" sequence, "Plaster of Paris", & the mysterious "Miss Cozmik" who, quite possibly, was from Mars. Even some Eisner non-Spirit stories, his little morality plays, were included. Particularly of interest were the man-who-could-fly story, and the toy-machine-gun story.

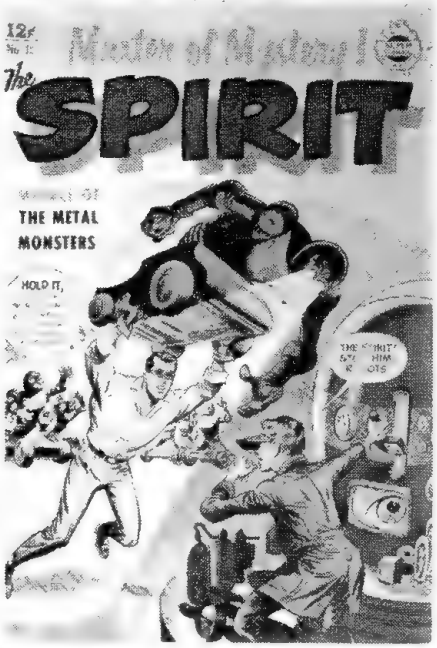
Then there was a drought. The Spirit books didn't sell. So, for six years the Spiritophile had to go back to buying the original weeklies, the Quality books, and the Fiction House reprints...

The next items to appear on the market unannounced, and to everyone's joy, were the black-and-white "Spirit" reprints in 1972. Available for four dollars, each packet consisted of ten Spirit sections, in a plastic bag. The real treat was that the reprints were in chronological order, starting with the very first seven - page adventure. Here the reader was able to see from the four packets how the Spirit began as a straight adventure strip, and evolved into Eisner's magnum opus.

The reprints opened up an entirely - new market. They sold, and it seemed that perhaps Eisner had a ready market for the

Back at the Hospital....
I...I'M SORRY I ALLOWED MY EMOTIONS TO OVERWHELM ME! SIT STILL AND PRAY THAT MY ANTIDOTE WORKS!!
DOCTOR FLOSS, YOU'VE BEEN WASTING YOUR TALENTS IN MEDICINE! YUM, YUM!
GOOD GRIEF!!!
IT'S GONE! THE STRONG BOX HAS BEEN SMASHED OPEN AND THE VIAL OF ANTIDOTE IS GONE!!

A sequence from "SILKEN FLOSS, M.D.", published in March, 1947. (reprinted in THE SPIRIT #2)



THE SPIRIT IS COPYRIGHTED © 1974 BY WILL EISNER

THE SPIRIT
BLAM! BLAM!
PAF!
BY Will BLACK

Spirit in the seventies. The four packets the first forty stories, also had the benefit of comments by Eisner on the back of each adventure. Eisner commented on the art style and made just personal anecdotes about what in retrospect heshould have done. They were printed on paper of good stock, and while abit small and with some unclear reproduction of some, they were invaluable to the Spiritophile.Where at that time could you get for four bucks the opportunity to read all of the early Spirits or, for that matter, any Spirits?

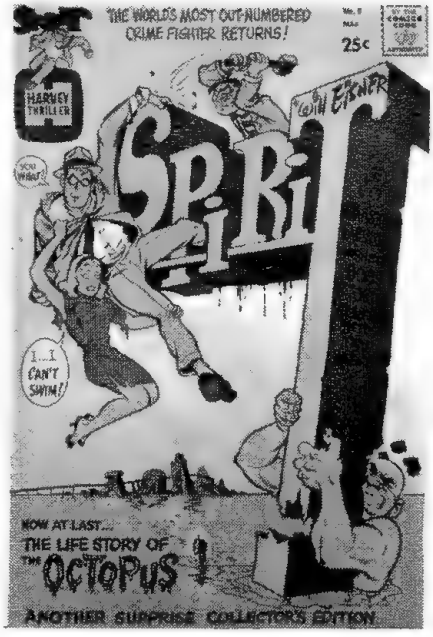
From the comments on the back of the black-and-white reprints, those who felt that Eisner had forgotten the Spirit were proven wrong. The question was: Would he do new stories? Reprints are fine... but would he, or could he, still bring back the old magic and do new Spirits?

The cover of Snarf #3 in the beginning of 1973 featured the Spirit... This marked the beginning of the Spirit underground. Krupp Comic Works, Inc., in association with Eisner, issued a brand - new Spirit cover. It was an intricate picture of Eisner buildings and people highlighting the Spirit, which proved that Eisner had indeed not lost his touch or forgotten his creation.

Soon after this sudden Eisner cover of the Spirit, which caused the Spirit - fan to perk-up and listen, an underground was issued by Krupp. A Spirit underground. I ran out to get one as soon as i heard.. Why an underground? Part of the answer was on the inside-cover of the book. Maurice Horn, author of "The History of Comic Art in America", writes in the brief introduction a history of the Spirit, and includes a few of his own quips about Mr. Eisner and the Spirit. His final sentence sums up the reason for the Spirit appearing in an underground: "It is only fitting that his (Eisner's) work should be revived in the pages of a so-called under-ground magazine, for all art is, in the finest sense, underground." Mellow.

The comic featured a foursome of the Spirit tales reprinted in black-and-white like most undergrounds, and as a bonus & a hint of things to come, featured four new one-page Eisner Spirit cartoon strips. The old style was still there, a little less detailed but still unmistakeably Eisner. It gave one cause for hope.

The stories were chosen from the finer stories done in 1946. Reprinted were:



the April 14, 1946 story; the two "Octopus" stories from November 10th and 17th of that year; and an undated story from that era. All four are excellent, and almost look better in black-and-white than they originally did in color.

The cover was a wraparound with a rather mature theme. In full-color it was a magnificent piece of work portraying a crime convention with two females holding the Spirit in their clutches and arguing over him while Commissioner Dolan, tied & beaten, hangs in the background. The Spirit was back.

A year passed before a second issue of the Spirit underground hit the stands. It too had a newly-drawn cover by Eisner, picturing a line of bodies behind an obviously angry Spirit who stalks P'Gell. She stands draped suggestively on a block of letters spelling out "The Spirit",proclaiming that "This is a magazine for adults". The cover wraps around the book, with Commissioner Dolan, Ellen and Saree, P'Gell's daughter, standing before a big poster of the Spirit. It is a fine full-color picture.

The insides have an introduction by John Benson, well known fan and fan writer, to start off. The introduction is an in-depth review of the "femme fatales"the Spirit has faced, and leads up to the theme of the whole issue: P'Gell.

The first story, from October 6,1946 introduces P'Gell in a story titled,"Meet P'Gell". She lies on a couch peering thru alluring half-shut eyes at the reader saying, "I am P'Gell---and this is not a story for little boys!"

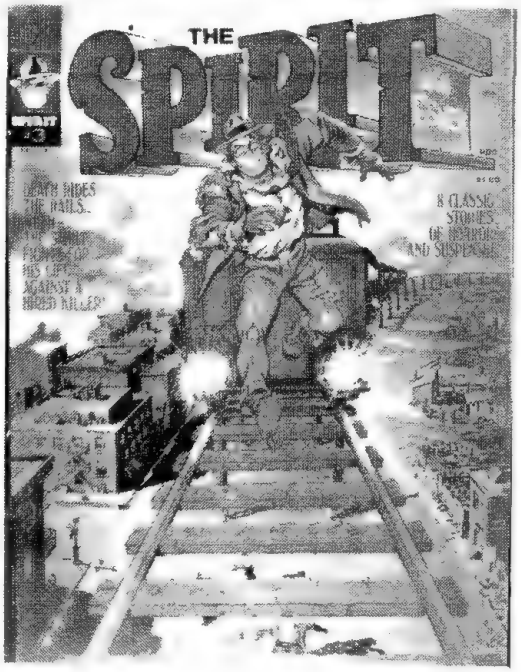
Indeed, the next three stories take you into the world of P'Gell, the female "Bluebeard", as she marries her way thru intrigue and suspense in elaborate plans that have the inevitable conclusion that will make her rich. The other stories, of January 19, 1947 and August 3, 1947, just support her reputation.

The last story is particularly significant because it is an all-new story. The script, as mentioned on the back cover, was one that was unused by Eisner and written back in 1950. The art, though, is all-new, and done in a wash effect without borders. A little rushed-looking, it still retains all the flavor of his former Spirit stories.

Next on the Spirit parade was something published in Canada: The Tabloid Press Spirit. It was an all-new Spirit adventure measuring 12 inches by 16 inches, six pages in length, printed in color on heavy stock paper. Five pages of the book are story, with the sixth a comment on the story behind the creation of the episode. Eisner does the artwork, inking, story and color for the package, and it is a fine piece of work, printed clearly. The whole thing is a classic as -set to any collection.

Titled, "The Invader", the story deals with an alien landing on Earth and his experiences with earth people. Needless to say, he came to conquer & fails. The entire time he is on earth roaming around, the Spirit is after him. In the end, the Spirit finds him, and there is a twist ending.

Commercially, the biggest Spirit coup was the February 1974 issue of Warren's EERIE horror magazine. After a bit of drum-rolling, it was finally revealed that the Spirit would be working for Warren Publications. He re-entered the above-ground market after a success in the under



-grounds. Eisner had signed to do a book for Warren, so the EERIE story was just a sample of things-to-come. The Spirit took the center story of EERIE #54, a reprint of an old Spirit story with color by the ace of color, former underground artist Richard Corben. The story was fantastic, and seemed to work well in its new environment ... The Spirit had fought back up the long trail to prominence successfully.

The Spirit magazine appeared soon after the EERIE story, in February of 1974; it was an excellent package, winning the approval and sparking the enthusiasm from many critics and fans. The cover painting by Basil Gogos was based on the popular po-ster print which had been published by the publishers of the black & white Spirit packets and illustrated by Eisner, and it led off the premiére issue in fine style. Reprinted in the issue were seven Spirit strips from: March 24, 1946; April 13,1947 July 20, 1947; November 2, 1947; December 8, 1946; March 2, 1947; and January26,1947 The center story, with color added by Corben, was a new Spirit strip by Eisner, and it featured the return of Castinet and the ominous Octopus. Eisner was legit. With fine reproduction on all the reprints, and the new story addition, this first - issue had to be one hell of a way to usher in 1974. It was.

EERIE #55 also featured an all-color Eisner Spirit adventure, and THE SPIRIT #2 has since proven to be every bit as great as #1.

All of the mentioned Spirit items, excepting the Tabloid Spirit and the undergrounds and, of course, the Harvey books, are available from Warren Publications.

The Tabloid Press Spirit is available from Tabloid Press / P.O. Box 1064 / Oakville, Ontario / CANADA for $3.40, or from the S.F.C.A. for a bit less.

The undergrounds can be purchased directly from Krupp Comix Works Inc. / P.O. Box 5699 / Milwaukee, Wisconsin / 53211... and the Harvey books are available at your favorite used comic book store, with a going price of about $4.00 for the first issue, and about $3.00 for the second...

(Note: By the time you read this, Warren Publications may already be selling some, or most, of these other items we've listed above...except for the Harvey comics. Check ads in their magazines to make sure...)

Since completing this article, certain other recent Spirit items have surfaced that I'd forgotten, been unable to obtain in order to write a complete overview, or have just been released.

The first items are the second and third issues of the excellent Warren Spirit magazine, featuring, again, black and white reprints coupled with seven - page color strips in the center of the magazine. #2 reprints "Heel Scallopini" from February 23, 1947, a story dealing with corruption in the big city in the area of politics. It is a stark morality play about how a campaign in Central City's fifth election district is run. Sadly, it is true to a great extent. The splashpage with the beaten figure of Joe Scallopini, lying heaped in a pile of flesh and bone is quite effective. The second story from January 4, 1948, is a typical Eisner femme fatale tale which introduces "Powder Pouf" and her companion "Bleak", a classic victim of circumstances. Bleak re-turns in the following week's adventure, also reprinted here, in "The Fallen Sparrow". Also reprinted are: "Merry Andrew" from February 15, 1948, which features some fine lettering on the splash and in the story; the newly-drawn "Mortimer J. Titmouse" story in fine color; "The O'Dolan" from April 18, 1948, which is my favorite from the issue; "UFO" with Eisner's spoof of Orson Welles and the "War of the Worlds" broadcast from September 28,1947; and the introduction story for Silken Floss from March 9, 1947.

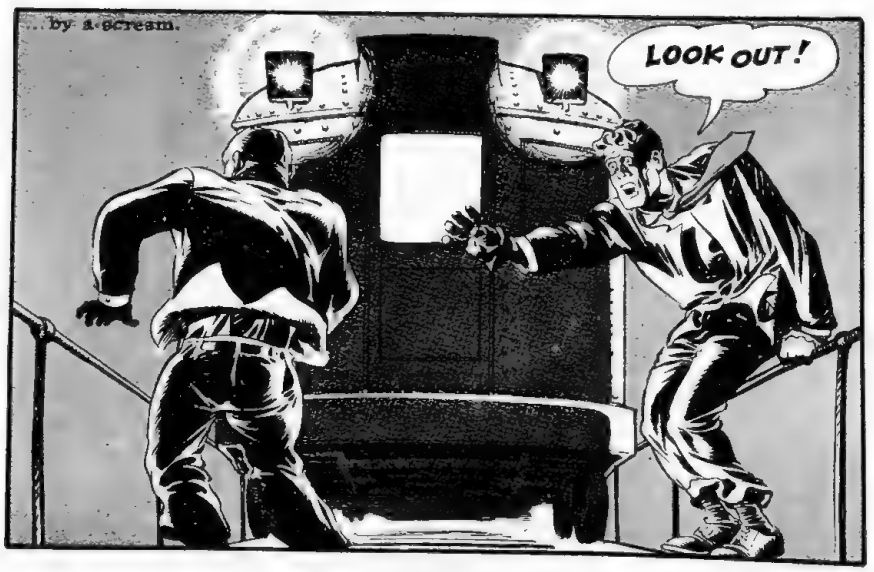
#3 features such great Spirit tales as: "Black Alley", "Fox at Bay", "Surgery", "Foul Play", "Paraffin" (in color), "The Embezzler", "The Last Hand", and "Lonesome Cool", in addition to an interview with The Spirit conducted by Eisner himself, which may tell more about Mr. Eisner than it does The Spirit! (and a conclusion that sees The Spirit get the best of his "boss"...) It is my hope that this truly invaluable project can be financially successful and continue.

Also previously neglected in my article were the I.W. Super Reprints. Specifically of interest are issues#11 and #12 which feature reprints of the Spirit stories that were originally featured in the Quality comics. The Super I.W. Reprints were published during the early and mid-sixties, and featured reprints of several Quality characters like Plasticman and, of course, The Spirit, as well as other items by Charlton. The reprints were published by Israel Waldman, one-half of the present-day Skywald publishing corporation. The Spirit reprints featured an average of three Spirit stories (usually 2 seven-pagers and one five-pager) backed-up by a humor-detective feature, "Flatfoot Burns"; the Spirit stories were untitled.

The list of fanzines and magazines with articles about Eisner and reprinting full adventures of the Spirit or featuring good reproductions of particular pages include the fine two-issue analysis of Eisner in "Sense of Wonder" #s 11 and 12; the excellent reprintings of an entire Spirit section in "Comic Media" #10; and, of course, if you haven't read Volume 2 of Steranko's History of the Comics, there is a fantastic black-and-white reproduction of the Spirit section from March 7, 1948 in large tabloid size. The December 1973 issue of "Changes" magazine also featured an article about Will Eisner, and his brainchild. The Menomonee Falls Gazette has also been reprinting the Bob Powell daily Spirit strips, as they originally appeared.

For the future, the Warren - Spirit should quench any Spiritophile's thirst and I understand that the reprint packets will soon resume, and may have already re-sumed by the time you read this. Indeed, the Spirit seems to have rolled up his sleeves, pushed his tongue into his cheek and leaped back into the foray to stay...

Welcome back, Denny...



GREG GAINES
1978

MIKE
ROBERTS

LOGO BY JOHN ELLIS

TODAY GERMANY, TOMORROW...

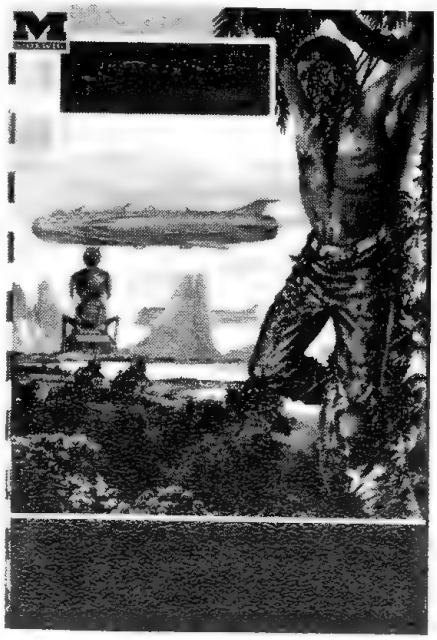
by Steven Wright

It didn't exactly roar onto the scene. In fact, it was more like a whisper. But *PERRY RHODAN NUMBER ONE* arrived. Probably the main reason for its lack of popularity was the title, which indicated it was the first book in a series, and it wasn't the only series Ace, the publisher had at the time. Personally, I had tried the other series, *AGENT OF TERRA* and *STAR WOLF*, and I wasn't about to try another.. Furthermore, the first adventure's title didn't help; "Enterprise Stardust"sounded like a Star Trek swipe, and I wasn't impressed enough to even purchase it.

The stories themselves are translations from the highly successful German pulps. The basis for the Perry Rhodan series is this: When the first manned moon flight landed in 1971, the astronauts discovered a spacecraft from a far-advanced civilization. Rhodan, leader of the Earth team, managed to establish contact with the Akronide crew whose ship had beem damaged. Eventually, Earth, fearing that Rhodan and the aliens might attack, destroyed the craft, leaving Rhodan and his crew with only a shuttle craft (powerful enough, incidentally, to take over the entire planet). Rhodan then built a city in the Gobi desert with the aid of the 2 Akronide survivors: Krest (Crest in the German books) and Thora; the former was a scientist, Thora, a haughty female. They were both humanoid albinos, differing only in rib structure from conventional human beings. Since that time, P.R. has repelled attacks by Earth powers as well as by extra-solar aliens investigating the Akronide S.O.S. His plans now call for an organization of Earth into a giant union.

At first, there were five Rhodan paperbacks issued on a quarterly schedule.. then publication ceased. These editions, with Gray Morrow covers and two stories per book, were enjoyable. Since each story was from a different German pulp, the reader actually got two-for-the-price- of -one. In addition, there were eleven stories in those ten. "Help For The Earth" , from German edition 9, was left out without disturbing the series.

This was the American beginning. The beginnings in Germany were quite different. P.R. first appeared in 1961, and has been published weekly ever since.To date, that amounts to over 600 adventures. The format in Germany is the Pulp, These modern versions have wraparound covers, and appear to be comic books at first glance. Color paintings adorn the covers. The novel is interrupted periodically by three or four illustrations per book, and now, there is not only a letters page, but also a dictionary page defining terms used in connection with the stories. Occasionally there is a diagram of one of Rhodan's ships. These are cut-aways with labels on all items of interest.



The stories are not written by just one single author, but by an entire bull-pen of five or six writers, several of whom are well known in Germany for other s-f works as well. The stories are not collaborations, as each author alternates in no set pattern. Some of the names include Walter Ernsting, Kurt Mahr,and K.H. Scheer.

The covers are usually well-done, by a number of German artists, although some look familiar; most notably is number 240 which is reminiscent of James Bama, picturning "Doc Savage" or a look-alike,sitting on some sort of throne, dressed in a futuristic armor and flanked by a panorama of planets.

Normally the covers are playgrounds for various alien creatures attempting to lure you inside. Most are tasteful, failing to portray a life-or-death battle situation like most comics; instead the covers merely recreate a scene from inside the magazine, usually a colorful one, although at times a scene as dreary as a group of soldiers in need of a shave just tramping through a jungle, is pictured.

This was the reason for Perry's success: colorful covers with stories to match. Success was not just limited to Germany, however. Two years before Rhodan ever reached U.S. shores, he had already left his fatherland, and had appeared in both French and Dutch weekly editions.So, the U.S. was Rhodan's third invasion of foreign soil, and his least successful.

In Germany, the Rhodan books were a huge success, and the demand for back issues became so great that Moevig-Verlag, the publisher, released second editions.. Running about 260 issues behind the original, the reprint series is issued weekly with new letters, ads, and dictionary features, along with a "2nd Edition" logo on the cover to avoid confusion.

Hardly a year had gone by when the editors realized Perry still had a lot of potential in back issues, so they hauled out all unsold copies of the second editions, re-stamped them as "3rd Editions", and distributed weekly. To top it all off another edition began in February of '73, with the same format and schedule as the others.

Rhodan's potential isn't limited to reprints, as another outlet Moevig-Verlag cashed in on was comic books. Four years ago, *PERRY RHODAN IM BILD [P.R. ILLUSTRATED]* appeared as a comic adaption of the pulps. The stories were handled well, as was the art, printed on slick paper, and had paintings for most covers, though a few were line drawings. A few short stories rounded out each book, featuring such characters as Gukey, an intelligent alien called a mouse-beaver used as a funny animal and Atlan, an Akronide allied with Perry Rhodan,and UFO Agent, who has nothing to do with the Rhodan series. This comic title ran for 27 issues on a weekly schedule when the publishers decided that new adventures, written especially for comics, would sell better.

Instead of a 28th issue of *PERRY RHO-DAN IM BILD, PERRY RHODAN UNSER MANN IM ALL [P.R., Our Man In Space] #1* was published, featuring good art and improved covers, as well as an original storyline. Here Perry and his top co-stars from the pulps, Gukey, Reginald Bell (also a member of the first moon trip), Don Redhorse (an Indian-type), and a few others, were teamed-up to roam the galaxy in Rhodan's supership, the Crest (named after the now-dead Akronide). Some stories feature PR in solo adventures, while others focus on the entire team.

The art is still good, as I said,but occasionally Marvel swipes crop up. They appear funny in this context, since Tiger Shark may be seen colored differently, as an alien, or a green Thing as an exile in another dimension. However, original art travels west as well as east, and P.R.has had art good enough to swipe. The Captain Future paperback series by Lancer featured some covers by Frazetta and Jones; all of the other covers were reprinted from Perry Rhodan pulp covers. In fact,*Calling Captain Future* reproduced the cover from P.R. #176.

During the last year, the comic art has begun to emphasize the female body, & until now, the clothes of the women, when any are worn at all, were probably far too skimpy for American comics, and in many cases still are. Recent issues also occasionally feature an 8-page black-and-white strip based on UFO, the English-made television series. *PERRY RHODAN, UNSER MANN IM ALL* is still published biweekly and has run some 8w issues.

A major outgrowth of the Perry Rhodan series is Atlan. Atlan is an Akronide Prince, and shows much more vitality than the average Akronide, a swiftly-degenerating civilation; he may have come from a past time, since his adventures take place throughout all time periods:Ancient China, Medieval Europe, Atlantis, and among the Incas, and he has the energy the natives of Akron had thousands of years ago when they built a now-crumbling galactic empire. This mystery man first appeared in P.R.#50, in a story completely devoted to him. For the next 30 issues,every tenth issue belonged to Atlan,and he proved so successful that he was brought to the future to team up with Perry, and was rewarded with his own bi-weekly pulp, which reached the 80 mark due to its popularity.

About this time, the publishers decided that Perry Rhodan was getting proper text coverage in a weekly pulp, so a paperback series was launched, much like the pulp with its color cover and text novel. It was published monthly, and, after several issues, settled into a definite format with the same characters.

A second series of paperbacks is also issued monthly, having begun when the first edition series was about 60 issues old. Now there have been over 100, and recently, there has been a new look to the books. The paperback covers are now printed on highly wrinkle-resistant stock.The only U.S. paperback I've seen like this was Lancer's special limited-edition of Asimov's *The Naked Sun*. The covers do not crease as easily as common cardboard, and they give the paperbacks a very expensive look.

Even this is not all of the Rhodan story. Some time back, a movie was made, based on the first few pulps, but it only followed the outlines, however, and was referred to by *Castle of Frankenstein* as a "mediocrity". The film, entitled"*S.O.S. From Outer Space*" in Europe, received limited U.S. release under the title *"Mission Stardust"*. There have also been hard covers, posters of several designs, and stamps. And, in addition, dozens of fanclubs have sprung up, the largest one of which names itself after one of Rhodan's ships.

On his latest expedition, into America, I feared that paperback #5 might be Rhodan's last English adventure, since no new edition had appeared for months. Then after I'd just about given up hope, I delightfully spied the sixth book, and it greeted me with a new style which, regrettably, included reduction to one pulp translation per book. Each issue contained short stories unrelated to the series as well as a letters page and an s-f movie column. The most outstanding change: the covers, as for the next eight issues, Gray Morrow would not do the art.Instead, the paintings from the German originals, or so Editor Ackerman tells us; in reality, they are redrawn versions with colors less vivid, backgrounds different, etc... The German originals were far better than these cheap imitations, as a glance atthe actual reprints on Captain Future will indicate. Even these, however, are not as colorful as the original German editions.

With issue #14, Gray Morrow returned as the cover artist, and has continued in that position since, even doing the covers for the second editions of #6-13.

To date, Rhodan has had many exciting adventures defending Earth from his base in Terrania with the aid of his allies and the Mutant Corps., people whose parents had been exposed to radiation who because of this qualification, are mostly Japanese. They include not only telepaths and telekonetics, but also teleporters, mentopaths who can take possession of a person's body, and men who can detect invisible electromagnetic energery, see in the dark, look through solid objects, or hear radio waves.

With all this, Rhodan's future is staggering, not only in action but alsoin sheer volume as well. The popularity of the series can be measured by the nearly 800 novels written and published, or by the 100 million copies sold. A measure of the magnitude is the time span. Rhodan landed on the moon in 1971, and issue#600 takes place in the year 3456.That amounts to a span of almost 1500 years, so in all that there surely is something for everyone; the only problem is, you have to be able to read German, since we will never get everything translated.

THE WORLD!

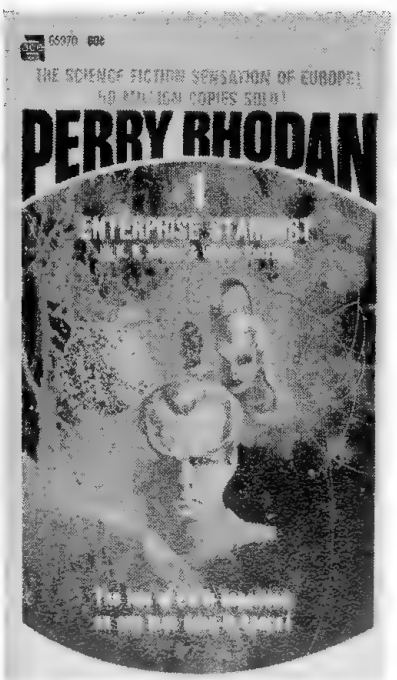
Just as Sicily is the strategic key ti Italy, the United States is the strategic key to the world. Now it appears PR is on the verge of taking that key. The five quarterly trial issues gained a toehold for Rhodan; he enlarged to a beachhead with the monthly issues. Now America faces a foreign conqueror for the first time since she won her independence. Perry Rhodan is appearing twice a month...24 times a year. This equals the record for any similar material here, a record set when The Shadow went to two issues every month in the 30's.

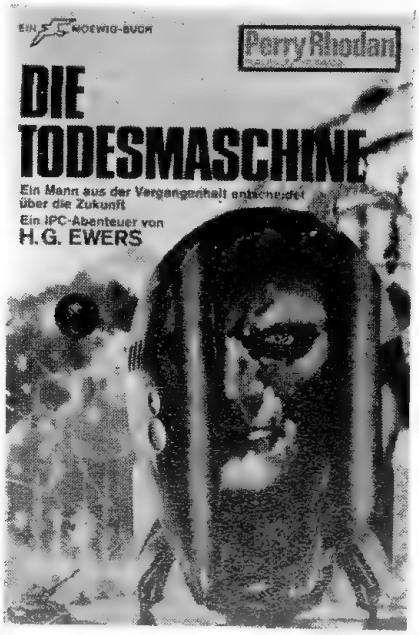
Each issue is basically the same as the monthly issues were, complete with Gray Morrow covers, occasional interior pieces by Juanillo swiped from the German pulp covers, an editorial, letter column, film column, short stories, and something new: original stories. S-F fandom has had two choices for original material, until now; pulps or anthologies. Granted, this new alternative isn't about to set fandom on fire, but it has allowed several fans to have stories published for their first time, among them has been Steven Utley, who has since sold other stories.Original stories, an interesting experiment to begin with, could evolve into something very worthwhile.

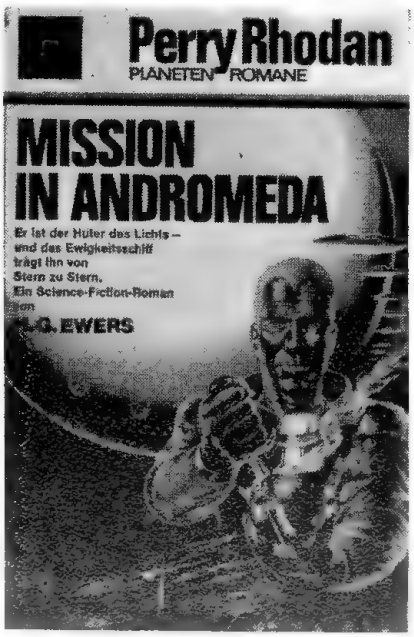
Forrest J. Ackerman, the editor of the paperback editions, also does a serialized novel. The first three novels were notably insignificant, a sequel to H. G. Well's *War of the Worlds* being the most memorable. The fourth serial, *Cosmos,* is more promising.

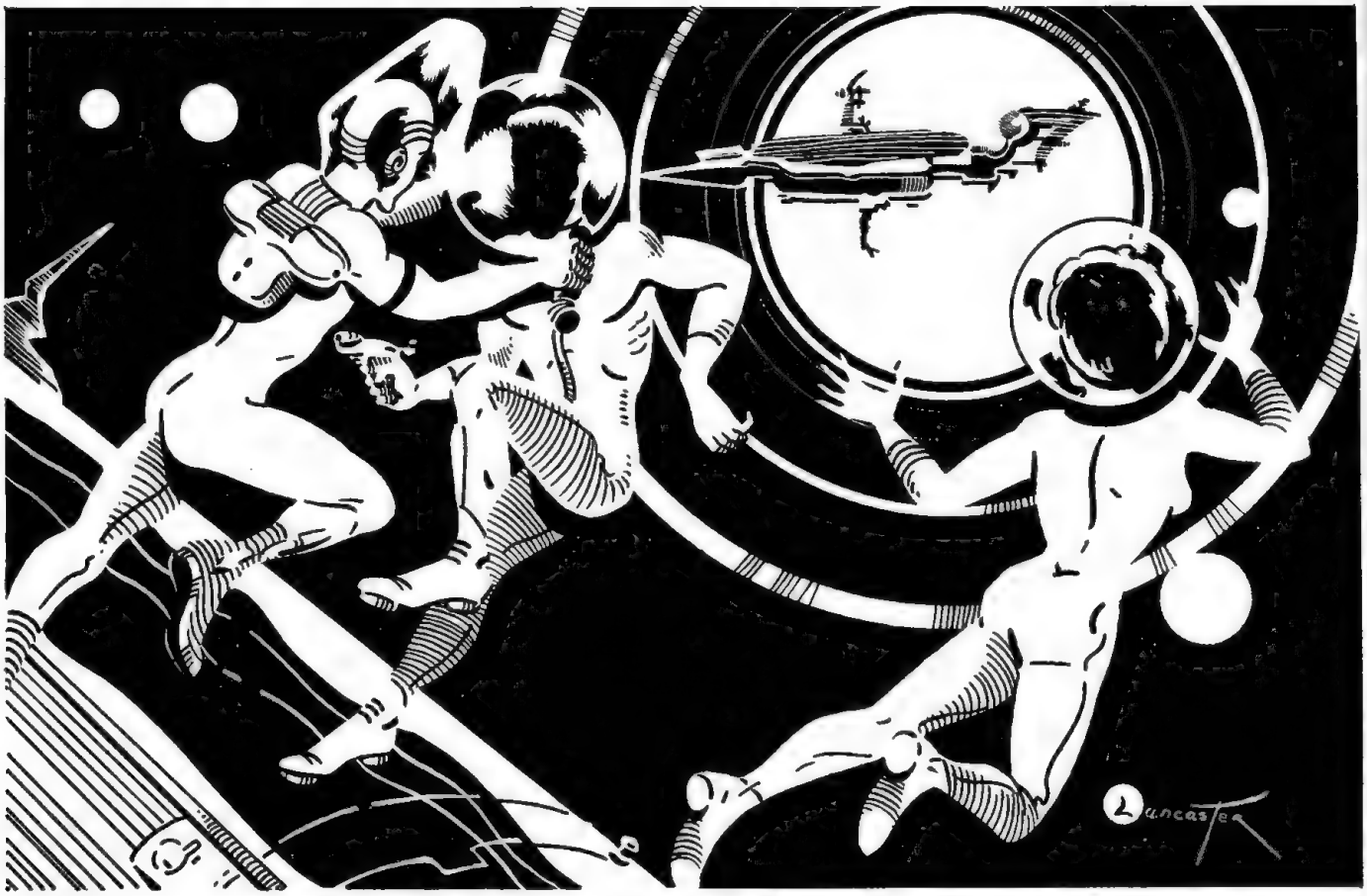
Mentioned by Jim Steranko in his *His-tory of Comics Vol. I*, this novel was original-iginally published in one of the first s-f fanzines forty years ago.Each chapter was handled by a different author, all of them professionals. Some of the collaborators include: E.E. Doc Smith,A. Merritt, Otis Adelbert Kline, Edmond Hamilton, and John W. Campbell. The books are probably worth buying if only just for this serial which began in number 32.

It has been suggested that other s-f translations be presented, since at present we see far too little foreign s-f. A move like this could possibly start a minor revolution.









Rhodan's story lines have been expanding outward. Perry left the solar system to battle a race called the Springers. This was an interesting multi- issue interlude, since the Springers were not a race out to imperialistically annex the entire galaxy, as so often is portrayed in s-f stories. This was a capitalistic race who crushed economic opposition(...a German satire of America, perhaps?). They felt threatened when Rhodan began trade with the Vega system, although Vega had no interstellar fleet and presumably no contact with any extra-Vegan race, except for Rhodan. At any rate, the Springers had enough might to destroy Rhodan's entire force, forcing him to resort to strategy rather than sheer power. This strategy involved devices so sophisticated that Akronide science could not duplicate them...devices made on the planet Wanderer by the being who gave Rhodan immortality. When the Springers were repelled, PR turned to the task of fulfilling his promise to return the two Akronides to their home planet. This turned out to be no easy task, since difficulties encountered included battling "hundreds of berserk robots" on a planet 3700 light years from Earth. It's been said before, but, if you like space opera, Perry Rhodan is it.

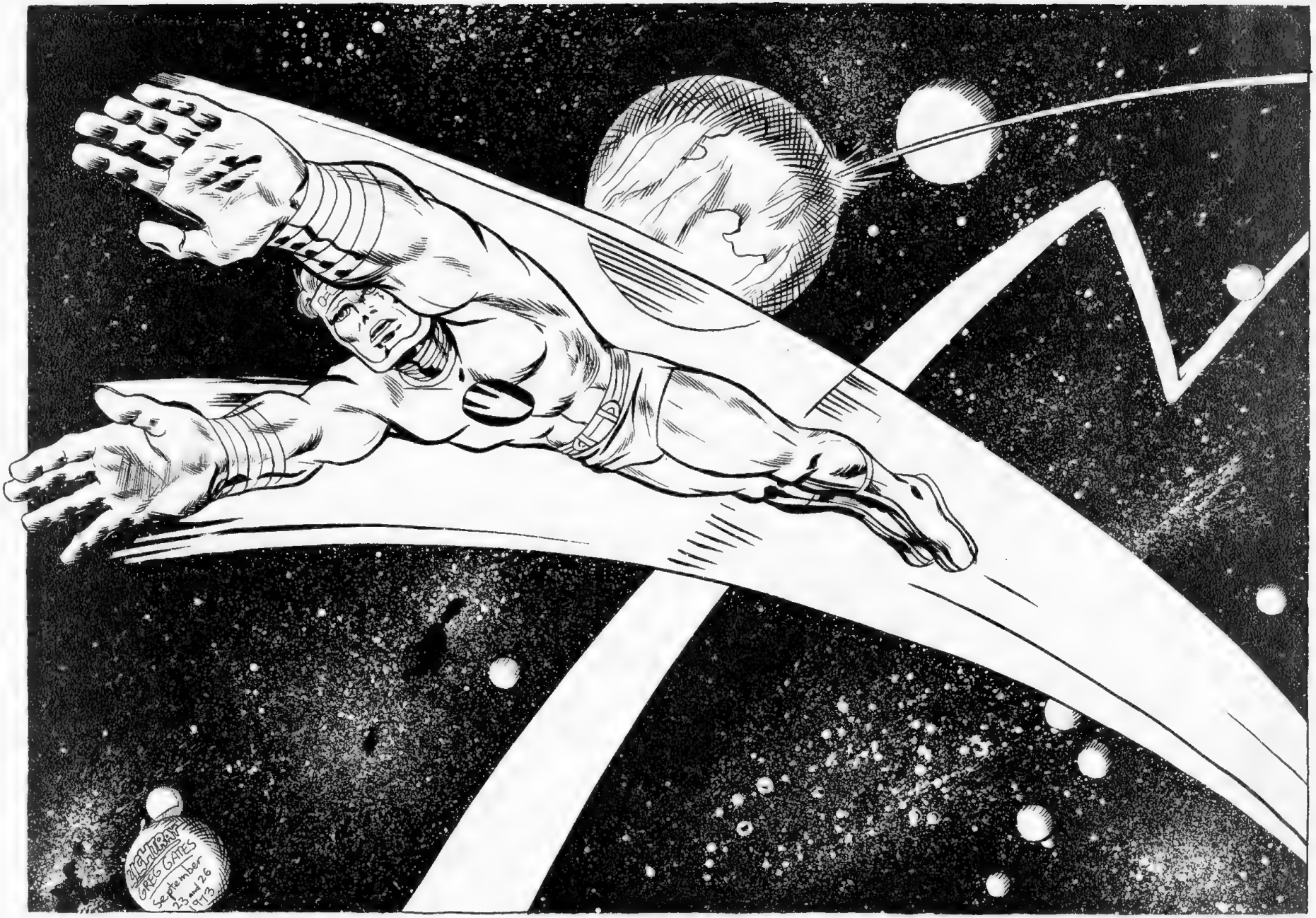
Unfortunately, Ackerman, the American editor, constantly turns the editorial and letters page into a punster's paradise, geared apparently to the brain of an elementary school flunky. Now, perhaps this says something about Ackerman's intelligence, I don't know, and I don't mean to sound like I'm insulting a man who has been a part of s-f fandom for so long; it's just that the format he uses leaves a lot to be desired. It's similar to the punny attitude of *Famous Monsters of Filmland*, which used to be enjoyable, before it became all corn.

Unfortunately, Mr. Ackerman has another annoying habit, that of creating new words where there is no need for them. As an example, he is not content to use s-f as an abbreviation for science fiction,so he uses in addition to it sci fic. Unlike some other fans, I don't object to this abbreviation, but I cannot stand scientifiction, or scientifilm for s-f movie, or spiction for speculative fiction. I suppose I could be nit-picking, but...

An updated glance at Germany reveals that the series is static; that is,if seven original novels and two new comicbook versions every month can truly be called "static". No new steps have been taken, but Moevig-Verlag hasn't back-pedaled either.

Holland has paralled the American story, having released six paperback issues followed by a long lapse. Later,monthly publication began in pulp form. They have since gone to bi-weekly. Though originally the Dutch reprinted the German covers, now they are re-painting them, as Ace did on issues 6-13. This, as in America, hurts the quality.

With Holland abandoning the paper-back format, only the USA is using this method as the primary means of selling Rhodan. This seems to have caused one significant problem: paperbacks do not have distribution comparable to magazines.I am surprised that the issues have sold well enough to go to twice-a-month schedule.In this area, it is often difficult to locate issue; hopefully it is not a national problem, but it will be corrected. A lack of distribution could well prohibit interested fans from enjoying the many PR adventures.


LIGHTNING
GREG GATES
September
23 and 26
1973

Sketches and Scratches Scribbled by Fandom's FANTUCCHIO

MORE

GREENHORN
Last Chapter
"NOTHING LASTS FOREVER"
THE AMERICAS ARE MINE!
GREENHORN'S DEPART-MENTAL 'ORDER' SHALL NOW BECOME REALITY!!
EUROPE HAS FALLEN! MY HITLER ARMY MOVES INTO AFRICA AND EURASIA-- MOP-UP JOBS!! THE WORLD IS MINE TO PLAY WITH!
HEY, TROOP, SHARE A HOLE! IT'S HOT 'N' HEAVY UP THERE.
MY HOME OR MY GRAVE IS OPEN TO FRIENDS!..
The skulls below represent those common citizens who could not go along with the new order and proceeded to protest at the various command posts of Greenhorn. En total the population of the AMERICAS was reduced by one forth..
AND YOU ARE MY FRIEND, RUSSIAN!
YIPE! CHINESE!! GUESS WE WERE BOUND TO BUMP HEADS-WHAT WITH THOSE HITLER HEADS PUSHIN' US BACK! STRANGE LIFE!
HANLEY
BUT WHAT CHANCE HAVE WE GOT!? THE AMERICANS COULDN'T EVEN STAND UP TO THESE MONSTERS!
NOT TRUE! AMERICA'S LEADERS SIMPLY MADE A BUSINESS DEAL TOWARD WHAT THEY HOPED WOULD SHOW AN ADVANTAGEOUS PROFIT. THEY SOLD OUT! AND THEY SOLD OUT VERY, VERY SHORT!

ALL IS SECURE, MASTER! THE CITIES, THE RURAL AND MOUNTAINOUS AREAS OF NORTH AND SOUTH AMERICA ARE ALL STRONGLY GARRISONED AND PRESENTLY AWAIT YOUR SELF-AMUSING DIRECTIVES.
THANK YOU HITLER NO. 1!
THE OVER-ALL PLAN IS TO SLOWLY AND PLEASUREABLY DECIMATE ALL LIFE ON THIS PLANET CALLED EMERALD SO THAT WHEN I LEAVE IT - TO SEEK, HA, GREENER PASTURES ON OTHER WORLDS — ONLY WEEDS AND INSECTS RECEIVE THE BENEFICIAL WARMTH OF THE GREEN SUN OF THIS SOLAR SYSTEM!
SUCH IS THE NATURE OF THE HOERNE SPECIES FROM WHICH I AM SPAWNED THAT THE ONLY EVIL WE CAN TAKE DELIGHT IN IS THAT WHICH HAS ALREADY BEEN ESTABLISHED AMONG A RACE OF ALIEN PEOPLE! THIS WAS, OF COURSE, AGAINST THE LAW ON MY PLANET. AND THAT IS WHY I WAS EXILED INTO THE VOID! I HAD DISCOVERED THE MEANING OF THAT LAW IN MY ILLEGAL PLANETARY TRAVELS. I GOT CAUGHT, WAS SENTENCED AND ESCAPED!
NO DOUBT THE HOERNE POLICE HAVE DETECTED MY ABSENCE FROM THE VOID. BUT BY THE TIME THEY SCAN THIS TIME-SPACE DIMENSION — THERE WON'T BE ANYTHING HERE!
NO DOUBT YOU ARE ALL PLEASED BY THESE PERSONAL REVELATIONS!! YOU WILL ALSO BE HAPPY TO HEAR THAT MEMBERS OF MY ADMINISTRATION WILL BE PERMITTED TO LIVE THE LONGEST!!
HURRAY FOR GREENHORN!
THANK YOU, THANK YOU! AH, THANK EVILNESS FOR THE HOMICIDAL LUNATIC WARDS HERE!
AND NOW HERE ARE MY TWO SETS OF DAY-TO DAY ORDERS, ONE FOR THE ARMY AND ONE FOR THE GENERAL POPULACE!
ON THE FIRST DAY OF EACH WEEK, EVERY PERSON 18 AND OVER, SHALL GAIN TWENTY POUNDS IN THE ONE DAY! FOR THOSE 17 TO 8, AN END OF THE DAY WEIGH-IN MUST SHOW A CONSUMPTION OF TEN POUNDS. YOUNGER THAN EIGHT ARE FORBIDDEN TO EAT ON THE FIRST DAY...
THE 2nd DAY SHALL BE LAZINESS DAY. NO PERSON SHALL MOVE AT ALL FOR ANY REASON EXCEPT CHILDREN 8 YEARS AND YOUNGER...
THE THIRD DAY OF EACH WEEK SHALL BE NAKED LADIES DAY! ALL FEMALES SHALL WEAR NO CLOTHING AT ALL AND SPEND THE DAY OUT-OF-DOORS. THERE SHALL BE NO SOCIALIZING WITH MALES. THERE SHALL BE ABSOLUTE SILENCE FOR ALL, MALE, FEMALE, YOUNG AND OLD!
DO YOU THINK HE SAW US?
DOES IT MAKE ANY REAL DIFFERENCE?
DON'T MOVE!
KEEP STUFFIN'!
KEEP MOVING!

THE FOURTH DAY SHALL BE NAKED MEN'S DAY, ETC. ETC....
FORGET YA TIE, MAC? HA HA!
MUST HAVE A HOT DATE! HEH HEH!
THE FIFTH DAY SHALL BE CALLED VIOLENCE DAY! EVERYONE SHALL COMMIT FIVE ACTS OF VIOLENCE ON PROPERTY BELONGING TO ANOTHER. ALL ACTS MUST BE CERTIFIED THRU MY HITLER ARMY. VIOLENT WITNESSES WILL BE ACCEPTABLE FOR CERTIFICATION!!
OK, MAC, I GOT IT DOWN!
HEY, MISTER, WATCH ME!!
THE SIXTH DAY SHALL BE WORK-LIKE-A-DOG DAY! EVERYONE SHALL BE EMPLOYED BY THE GREENHORN HITLER ARMY TO DO WHATEVER WORK OR SERVICE SHALL BE DESIGNATED FOR A TWENTY FOUR HOUR PERIOD!
THE SEVENTH DAY WILL BE HATE GOD DAY! IN WHICH ALL SHALL ENGAGE IN VEHEMENT DENUNCIATIONS OF THE VARIOUS RELIGIONS, FORMS OF ALTRUISM, REASON, HUMANITARIANISM AND WISDOM! ALL ACTS MUST BE CERTIFIED AND BE IN THE FORM OF ARTISTIC EXPRESSION! STORIES, POEMS, PLAYS, SONGS, PAINTING, DRAWING, COMICS, ETC. WILL BE ACCEPTABLE. PRIZES FOR THE BEST GARBAGE WILL BE AWARDED!!
IT'S A STORY ON HOW JESUS BETRAYED THE NATURAL LAW OF FIERCE COMPETITION AND SURVIVAL OF THE FITTEST!
TOO DEEP, WORDY...
I CALL IT THE SUMMATION OF ARISTOTLE'S THOUGHTS!!
I PAINTED A DECAPITATION SCENE FROM AN OLD HORROR COMIC!
WINTHOP ST. JUDGING COMMITTEE
FINALLY, THE 13th DAY OF EACH MONTH, FOR AS LONG AS THE HUMAN RACE SHALL LAST SHALL BE KNOWN AS ABORTION DAY! WHEREBY EVERY PERSON SHALL ABORT THE LIFE OF ANOTHER PERSON. THE ABORTER MUST BE OLDER THAN THE ABORTEE! THE PENALTY FOR BREAKING ANY OF THE ABOVE LAWS SHALL BE DEATH BY BEING SKINNED ALIVE! HEH HEH
IT'S NOTHING PERSONAL KID. BUT, THEN, IT NEVER WAS...
I'M PLACING YOU THREE GREEN WITCHES IN CHARGE OF DISCHARGING THESE ORDERS AS QUICKLY AS POSSIBLE. I UNDERSTAND YOU ARE ALL HIGHLY QUALIFIED! KNOW THAT IN A FEW DAYS I SHALL BE MAKING CONSTANT TOURS.
THE GOLDEN AGE HAS ARRIVED!!
SIR, THE LATEST ROUND-UP OF THE REMAINING SUPER-HEROES, THE GREEN BANANA OF BRAZIL, THE GREEN BEETLE OF JAPAN, AND THE GREEN PHANTOM OF AFRIKA!

AMAZING! YOU SECOND RATERS GO ON AND ON! HOW TRULY DIFFERENT YOU ARE FROM MOST PEOPLE. IS THERE NOTHING THAT CAN MAKE THE REMAINDER OF YOUR KIND GIVE IT UP!?
NOTHING! OUR LIVES HAVE MEANING BEYOND MERE SELF-PRESERVATION.
WE THIRST TO ESTABLISH JUSTICE AND PEACE UNTO OUR FINAL BREATH!
AWRGG! I THINK YOU GUYS DON'T KNOW HOW TO HAVE A LITTLE FUN! AND I AM BEGINNING TO FIND YOU COSTUMED, ONE-TRACK MINDED JERKS VERY BORING!!
YA KNOW WHAT I'M GOING TO DO WHEN LIFE HERE HAS BEEN AGONIZINGLY SQUEEZED-OUT?-- AND I'VE SAFELY GONE ON TO ANOTHER PLANET--
I AM GOING TO RELEASE YOU AND ALL THE OTHER SUPER-HEROES FROM THEIR IMMOBILIZATION TUBES. IT SHOULD BE EASY FOR YOU TO ESTABLISH JUSTICE AND PEACE WITH NO PEOPLE AROUND! HA HA HA HA!!
TEN TO ONE YOU ALL COMMIT HARI-KARI TO ESCAPE YOUR DESPAIR!
BRRR. I'VE DONE ENOUGH SPYING...
WHAT'S LEFT OF GOOD EMERALD HAS BUT ONE HOPE...
TO REALIZE THAT HOPE I MUST DO SOMETHING THAT I'M NOT SURE I CAN DO...
IT MAY BE IMPOSSIBLE BUT IF IT TAKES GUTS NO ONE HAS MORE THAN PLASTIC GREEN!

I'M THE LAST OF THE SUPERHEROES WITH ANY KIND OF SUPERABILITY AT ALL!
WOT DA!!
I DON'T DARE TAKE ON GREENHORN AND HIS HITLER ARMY BY MYSELF.
MORE POWER IS NEEDED! MORE SUPERPOWER FOR AN ALL-OUT ATTACK ON THE ARMY AND GREENHORN...
THUD
THUD
THERE IS ONLY ONE PLACE WHERE THERE IS STILL ENOUGH RESERVE SUPERSOCKERS. LIMBO! I'VE GOT TO REACH THOSE GUYS. LET 'EM KNOW WE NEED THEM, WANT THEM ONCE AGAIN!! Especially Green Lama, The Marvels, Bulle-
THE LETTER EXPLAINS EVERYTHING. I MUST STRETCH MY ARM ALL THE WAY TO UKRANUS, THE SIXTH PLANET...
... WHERE LIMBO IS LOCATED. UHN! GOT TO-- MAKE IT!
EMERALD
THERE'S UKRANUS. I SEE IT!.. KEEP MY EYES STEADY -AND STAB!!..
..GOT TO REACH.. MAKE IT..
SOMEONE HAS TAKEN THE LETTER FROM MY HAND! I MADE IT! I REACHED LIMBO!
WHEW! WHAT A STRAIN! I REALLY OUTSTRETCHED MYSELF! SLOWLY...NOW...BACK IN...MORE NORMAL..SHAPE.
WELL, I SUCCEEDED! ALL I CAN DO NOW IS CONTINUE TO HARASS THE ARMY AND WAIT AND HOPE.
I JUST KNOW I'M GOING TO GET ARTHRITIS SOMEWHERE..
...ND WHEN IT COMES TO THE FINE OL' ART OF HARASSMENT, PLAS IS WITHOUT PEER!

HOPING TO DISTRACT THE HITLER ARMY LONG ENOUGH TO SLOW THEIR GRISLY PLANS AND TO GIVE THE LIMBO GUYS TIME TO GET TO EARTH, PLASTIC GREEN ACTS AS A ONE MAN GUERILLA ARMY STRIKING ACROSS THE CONTINENT---
RUN YOU DEVIL DOGS!
BOOGEY BOOGEY
BOOGEY BOOGEY
WHEW! I'M GETTIN' EXHAUSTED! THOSE GUYS BETTER SHOW UP QUICK!
CURSES, CRISIS, CRAPUS!!
IS THERE NO ONE THAT CAN RID ME OF THIS RUBBERBAND MAN!?
HE DELAYS THE GRAND PLAN!!!
HE IS CUNNINGLY DECEITFUL MASTER!
- AND DECEITFULLY CUNNING!
HIS CUNNING IS DECEITFUL!
USELESS CACKLERS!
RECEIVE THE SLAP OF CENSORSHIP! YOU SHALL NOT SPEAK AGAIN!
POP
SLAP KRACKK
SIR, SIRE, YOUR LORDSHIP— THERE'S A CIVILIAN WHO SAYS HE HAS A WEAPON THAT WILL DEFEAT THE PLASTIC ONE !!
BRING THE KLOD IN! QUICKLY, DUMKOF!
WHO ARE YOU? WHAT IS THIS WEAPON? WHERE IS IT!?
IT IS HERE, MOST EVIL ONE- IN MY HAND..
YOU HAVE NOTICED THAT THE DEVIL HAS NO BELLY BUTTON. YOU DO KNOW WHY, DON'T YOU? —ED.

BAM
I CALL IT GREEN MARVEL'S ALL-DAY SUPER SUCKER SOCK!
WELL? AREN'T YOU HITLER STOOGES COMING TO THE AID OF YOUR LEADER?
AHG GASP!
ARE YOU KIDDIN'!?
THIS CAT WAS GONNA BUMP EVERYBODY OFF!
WE WAS JUST TRYIN' TO SURVIVE AS LONG AS POSSIBLE...
BESIDES, WE REMEMBER YOU!
THE BEST THING WE CAN DO IS BEAT A HASTY RETREAT!
BUT THIS LOOKS LIKE AN OLD STORY. YOUR POWER INSPIRED A SERVITUDE TO FEAR. POWER GONE, LOYALTY VANISHES!

POP OFF, GREENHORN! IT'S TIME SOMEBODY RID YOU OF YOUR DEVIL! HA-HA!
MY ARMY! THERE'S STILL MY WORLD-WIDE KILLER ARMY!!
SQUISHPOP
RIGHT YOU ARE! LET'S LISTEN IN TO SURRENDERS, CAPITULATIONS AND, OR PLEAS FOR HELP FROM YOUR OTHER COMMAND POSTS!
LOOK AT ME! YOU ARE IN MY POWER!
SORRY SPORT, THAT HYPNO-STUFF ONLY WORKS WITH WEAK MINDS!
FROM ACROSS THE NATION AND AROUND THE WORLD
MASTER! CRASHCITY HAS BEEN INVADED!
PALOOKAMAN RETURNS TO SAVE HIS NATIVE POLEND!
MR. SHAMROCK IS HERE TO PUT THE SHAMES TO YE!
I THINK IRELAND IS LOST!
AHK! VE SURRENDER! VE TOUGHT IT VAS TEXAS! HONEST!!
GREEN BOLT RESCUES HIS MEXIHO CITY!
BEAR MAN DEMANDS A FREE RUSHA!
CAPTAIN AFRIKA DECLARES ALL AFRIKA FREE FROM THE HITLER ARMY!
THE CANADIAN AGE MOVES IN, UP AND OUT
OMAHA CITY WILL BE PRETTY AGAIN.
THE SQUATEMALA GARRISON IS PROUD TO ANNOUNCE ITS SURRENDER!
POW

MASTER - ANCIENT SUPER WARRIORS ARE SWAMPING OUR SOUTH AMERICAN GARRISONS---
THE CHINESE AND RUSSIANS ARE REGAINING TERRITORY...
IT IS NECESSARY TO SURRENDER...
WANT TO HEAR MORE?

NO, YOU WIN. THE GAME IS LOST! MY HOUR OF GLORY HAS COME AND GONE..BUT LET YOUR HISTORY BOOKS SHOW I WAS DEFEATED ONLY AFTER I HAD CONQUERED THIS PLANET AND CRUELLY DISPOSED OF MORE THAN A HALF OF A BILLION PEOPLE!

HM, YES, WELL, I SUPPOSE HISTORY WILL FIND IT DIFFICULT TO IGNORE YOUR, ER, CONTRIBUTION...
NOW, IT'S FREEDOM TIME FOR THE SUPER GROUPS YOU'VE IMPRISONED! TAKE ME TO THEM!

YES, OF COURSE. THROUGH THE SECOND DOOR...
I STILL HAVE ONE TRICK UP MY HORN IF I CAN GRUNT FAST ENUFF!!

FRANTICALLY, DESPERATELY, GREENHORN PUMPS OUT THE GOOK FASTER THAN GREEN MARVEL CAN COPE WITH IT!
STRAIGHT DOWN THIS WAY
WHOOSH
WHAT THE-- WHAT ARE YOU UP TO NOW?
SHOOSH
SHOOSH
THIS STUFF IS STICKIN'!
AND HARDENING!

HAH-HAH
IMBECILE! STUPIDO!
NOW TO REGROUP MY FORCES AND MOVE THE PARTY ALONG!
HOLY WOE-IS-ME! I FEEL LIKE I'M IN A FROZEN INK BOTTLE!

GREANEUS!
YOW! THE HOERENE POLICE!

NO! NO!
BE SILENT, BE STILL! BETRAYER OF THE BEAUTIFUL!
RELAX, EMERALDIAN, WE SHALL HAVE YOU FREE IN A MINUTE!
YES, AND YOUR FRIENDS AS WELL...
SHORTLY
GREANEUS DISPOSED OF THREE OTHER LIFE-LIVING PLANETS BEFORE HIS ARRIVAL HERE. WE HAVE BEEN SEARCHING FOR HIM SINCE WE DETECTED HIS ESCAPE FROM THE VOID. WE COULD HAVE GOTTEN HERE MUCH SOONER BUT FOR AN EXTENSIVE DELAY ON A PLANET CALLED EARTH WHICH, BUT FOR A MUCH WIDER SUN COLOR SPECTRUM, RESEMBLES YOUR OWN PLANET GREATLY—ESPECIALLY IN THE CONTENT OF IT'S CONFUSION!
EARTH? SURE! BEEN THERE MANY TIMES IN MY MYSTIC TRAVELS! WILD COLORS!!
HOW NOW WILL GREENHORN BE PUNISHED?
THERE IS ONLY ONE WAY REALLY. IT WAS UNTHINKABLE FOR US. INHUMANE, YOU MIGHT SAY, BUT JUSTICE AND SAFETY DEMAND IT! HE MUST BE DISGRUNTLED AND SCRAPED CLEAN! WE...WOULD APPRECIATE IT IF ONE OF YOU WOULD PERFORM THE, ER....
LIKE SO?
YES, JUST SCOOP AWAY THE PUTTY LIKE MATERIAL!
AAG...GGHHT
NEVERMORE, GREANEUS, WILL YOU CREATE ANYTHING AGAIN--
NO!
YOU WILL BE IN FACT WHAT YOU ARE IN SPIRIT...
THAT'S IT!
JUST AN EMPTY SHELL!
SOB
CRY, CRY
WAA
WAA
WE'LL RETURN HIM TO OUR PLANET WHERE HE'LL BE APPROPRIATELY STUFFED!
IF WE CAN ASSIST IN THE REPAIR OF YOUR PLANET, IT WOULD GIVE US GREAT SOLACE.
FINE, WE CAN USE ALL THE HELP WE CAN GET!
SAY, GUYS, THERE'S A PERSON OUTSIDE. SAYS HE USE TO BE PRESIDENT OR SOME THING. SAYS HE'S READY TO RESUME LEADERSHIP TO SAVE THE WORLD!
OH YEAH!? WELL, TELL THAT KNOW NOTHIN' JERK TO..
M-F-T-AAAA
JUST SAY NO THANKS AND GIVE HIM A CANDY BAR...
WE'VE GOT TO KICK OFF THE CREATION OF JUST, DEMOCRATIC, NON-PROFIT, UNSELFISH, HUMANITARIAN, WORLD-COOPERATIVE SOCIETIES.
HM. YES. RIGHT. HMM
AND WE'LL NEED ALL THE HELP WE CAN GET!!
THEND-FRIEND

LETTERS

to THE COLLECTOR
1535 Oneida Dr.
Clairton, Pa. 15025

LOGO BY DON NEWTON

Doug Harding
30 Brent Avenue
Ottawa, Ontario
CANADA K2G 3K8

THE COLLECTOR #28 was overall, a well done issue. "The Legacy of Star Trek" was very interesting and the accompanying illustrations were fantastic. I'd like to see a follow-up article by the Commodores of L.O.V.E. (the Loyal Order of the Vulcan Ear), if only to give the answers to the Trekkie Super-Quiz.

Murray Bishoff did an excellent job with his article on the Shadow. My only regret after reading about the Shadow here, and in Steranko's History of Comics, is that low-priced reprints of the pulps are not available.

"Shall We Join The Ladies?" was a bit long and drawn-out, but it was good as a change-of-pace. A look at the sexy side of crime-fighting is a nice change from articles that deal only with the violent side of superheroes.

There were only two things really wrong with issue #28. One is that the colour was off in places, and the other is the fact that you say number 29 will be the last issue of *THE COLLECTOR*. It's too bad, but all things come to an end...

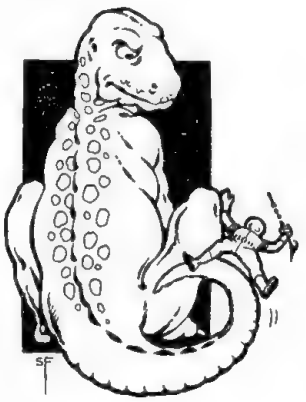
As number 29 will be the last issue, take your time with it and produce a truly magnificent issue. The world awaits the best ever...

Well, Doug, I only hope that, after reading this issue, you'll see that I followed your suggestions in preparing this issue.. Whether or not it is the best ever, well, I'll leave that for the readers and critics to decide. Commodores Miller and Fellabaum have returned, complete with all of the Quiz Answers; and hopefully the color registration problems that bugged me last issue will be eliminated in the production of this issue... -- BGW

Bob Garrison
15003 East 41st Street
Independence, Missouri 64055

...You always put out a very fine fanzine, Bill, and I'm looking forward to seeing the latest. The line-up sounds really good, and the cover sounds great. But, then, you usually have fine covers. I hope this won't be your last effort. I realize that you'll probably have to stop putting out *THE COLLECTOR* sometime, but I'd like to at least see you publish through issue #30, just to even it up...

First off, let me make clear that Bob was ordering TC#28 at the time of his comment and had not seen the issue yet. Unfortunately, Bob, much as I wanted to, I just couldn't fulfil your request to go to #30 because of the items listed in my editorial this issue. But, look at it this way: Maybe that's another excuse for TC to return sometime in the future. I'm not making any promises, and honestly, I seriously doubt any return, but strange things can happen! -- BGW



Clyde Caldwell
Lowell, North Carolina 28098

I hope TC#29 won't be the last issue of TC - It will be sorely missed in fandom if this is the case.

Stephen E. Fabian
Middlebury, Vermont 05753

Too bad #29 will be your *SWAN SONG*.. Perhaps you'll return --- it's in the blood.

William M. [*MAD*] Gaines
485 Madison Avenue
New York, New York 10022

THE COLLECTOR #28 was *beautiful!* I enjoyed every page - thanks for sending it!

"Close Shave" was *great* - definitely in the EC tradition.

Eric L. Hoffman
15120 Vanowen Street, #23
Van Nuys, California 91406

I recently (comparatively) became acquainted with your publication last June at Houston, Texas at the Houstoncon, and managed to come up with issues 24, 25, 27 and now through a shop here in Hollywood, #28. I've enjoyed it immensely and hope one day to find #26...or any other issues for that matter. While not really a comics fan, I'm hooked.

I guess what started me was your issue 24 with its coverage of the '71 New York Comic Convention...particularly a write-up and photos on a friend of mine--Kirk Alyn, the original Superman(at least for live motion pictures--the two serials of 1948 and 1950.) I got Kirk a copy recently and he was delighted with the article by Tom Fagan. He recalled meeting him. If there is any way you can contact him, or enable me to, I'd like to let him know of my appreciation for the write-up he did, in contrast to a rather nasty piece in another fanzine, which seemed to be irked, among other things, that they didn't have any footage of the Superman serial. Anyway, my thanks to you people, for such a nice coverage on the convention and my friend Kirk.

However, to the meat of the matter. In reading issue #28, I perused the article on The Shadow, one of my favorites of the pulp adventure characters.On page 51, a very brief mention was made of The Shadow's film career...albeit inaccurate..as well as incomplete.

The serial, made in 1940, was not by Republic Pictures, but by Columbia, via the serial unit headed by Larry Darmour,a maker of very low-budget productions. Columbia was not exactly noted for its serials, particularly during the very early '40s. Why? Probably because of the scripting, which was sometimes unbelievably --

poor, but more likely than not due to the work of the director, a fellow named..... James W. Horne, whose biggest claim -to - fame was that he directed several of the films made by Laurel & Hardy. He never seemed to get out of his L&H syndrome--- having crooks do very broad take-ums, and sometimes the heroes as well, when the tables were turned, inserting slapstick moments at times, and the like.

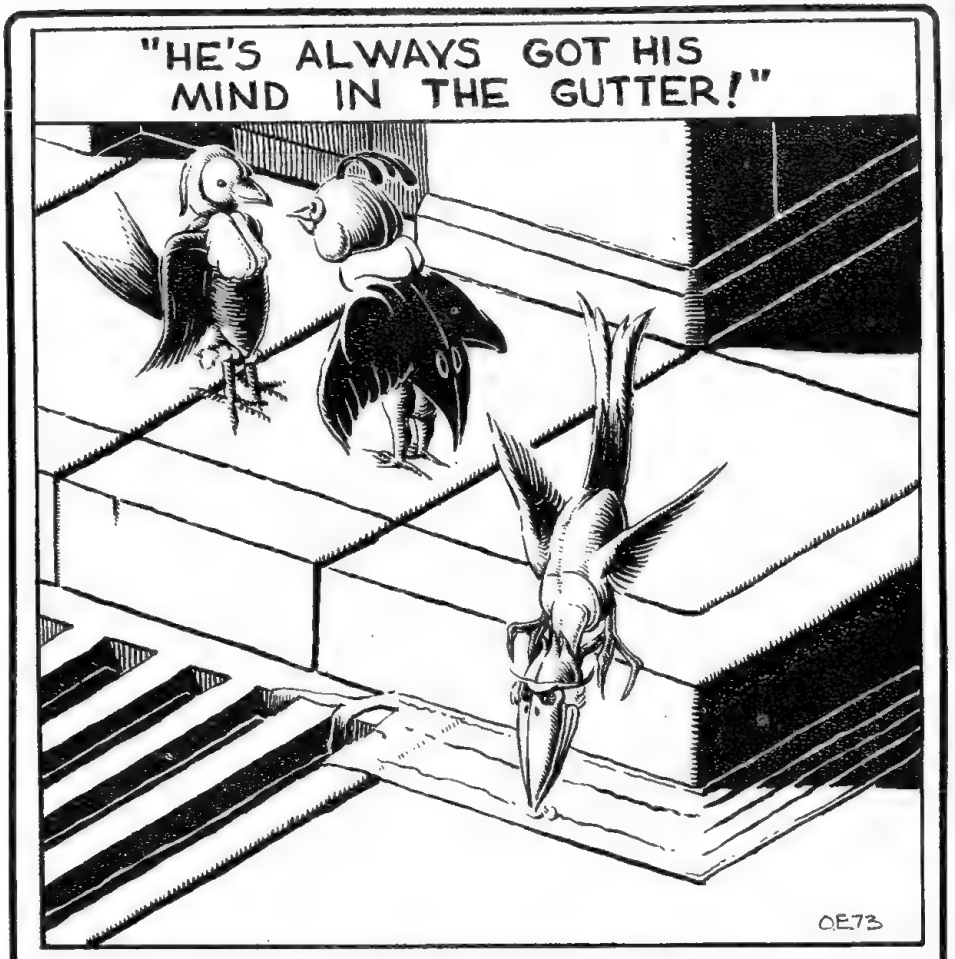
The Shadow/Lamont Cranston was played by Victor Jory, a wise choice for the part. Instead of the multiple identities the Shadow utilized with incredible frequency during his pulp days,only one disguise was used, that of Lin Chang, a sinister Chinese who was purported to augment his Chinatown merchant business with other, sinister, activities.Veda Ann Borg was Margo Lane, while the Shadow's aides were pretty well eliminated and compressed into one man, Cranston's chaffer,Vincent (probably the Harry Vincent of the stories). It ran 15 chapters. Having seen one episode, one feels that Republic probably would have done a much better job. (Witness their work with Captain Marvel, and Spy Smasher, to mention a few)But one can only speculate.

Prior to that, in the late '30s, an independent producer came out with "The Shadow Strikes" starring former silent-film idol Rod LaRoque as Lamont Cranston/ Shadow. In the '40s, Monogram came out with three features starring Kane Richmond (Spy Smasher, Brick Bradford) as Lamont Cranston. Cranston was simply a play -boy type, his Shadow identity changed , from the cloaked crime-fighter to that of a mystery-type in black overcoat, slouch hat, face-mask similar to that of Republic's Masked Marvel and black gloves. His relationship as friend to Police Com.Weston was changed to having Cranston become his nephew. Margo Lane was still around,& Cranston's third side was Shrevvy,the tax -i driver.

The three films---"Behind The Mask", "The Shadow Returns" and "The Missing Lady" are hardly seen anymore, and in some areas are sought by Shadow buffs, many of whom consider them enjoyable interpretations (albeit also inaccurate)of the pulp hero. There were rumors of a Shadow pilot being produced when the "Batman" - craze kicked off a run on comic strip/pulp heroes, but nothing happened.

Hope this little bit of data will help add to the record...

Thanks for setting us straight on the adaptions of The Shadow, Eric. I was unaware of the films you mentioned (..except for the one Murray talked about), until I saw a recent "B" Movie Showcase on the ol' boob tube which featured a '30s movie entitled, "International Crime". Technically, I guess you could call it a Shadow picture, since it starred Rod LaRoque as (more-or-less) The Shadow. However, from what I saw, The Shadow was nothing more than a mysterious daily newspaper columnist who wrote a "gossip" column dealing with crime. Cranston was the writer,working out of the newspaper office; Phoebe (not Margo) Lane was his young, inexperienced reporter-aide, and Shrevvy was the trusty taxi driver who always seemed to be right there when Cranston and/or Phoebe needed a ride. From what I saw, Cranston never changed into any Shadow garb, but then, I couldn't/didn't watch much more than forty-five minutes of it,....if that much! It was just too far afieldfrom what I've come to know as The Shadow.-BGW



CLIFFORD NEAL

This issue we're showcasing the many talents of CLIFFORD NEAL, who, as a "comix junkie" spends "more time reading, than drawing or writing." He is 27 years old, an inventive and talented cartoonist and story-teller, and perhaps the only industrial engineer in all of comix.In his own words:

"I am fascinated by trying to use 'binary systems analysis' to analyze the structure of B&W comix, their story lines composition, tension, etc. If I could ever get to the point where I could earn some cash from comix or illustration, I would like to devote full time to it."

Cliff's work hasn't seen much print lately, but he does have stories slated for both PROMETHEAN ENTERPRISES and Paul Legrazie's EXOTIC FANTASY, among others..

The "O.E." in his signature on his work stands for "Oisif Equax", a pen name he picked qp when he was in the army in Germany. The army was when he really got hooked on comics, since there was plenty of time with nothing to do that was soaked up by reading every comic in existence which were all readily available.

"I would like to get some work published in the undergrounds, but I haven't had any luck yet, so I am looking for any chance to do any kind of work in fanzines magazines, children's books, etc. I have difficulty in writing full-length stories so I usually prefer and enjoy doing cartoons [as seen here and on subsequent pages], splash pages, spot illos,logos, covers, illustrations, pin-ups, etc. more than full-length stories. I am now thinking of trying a sky-jacking story next.

I also ride a '67 BSA 441..."

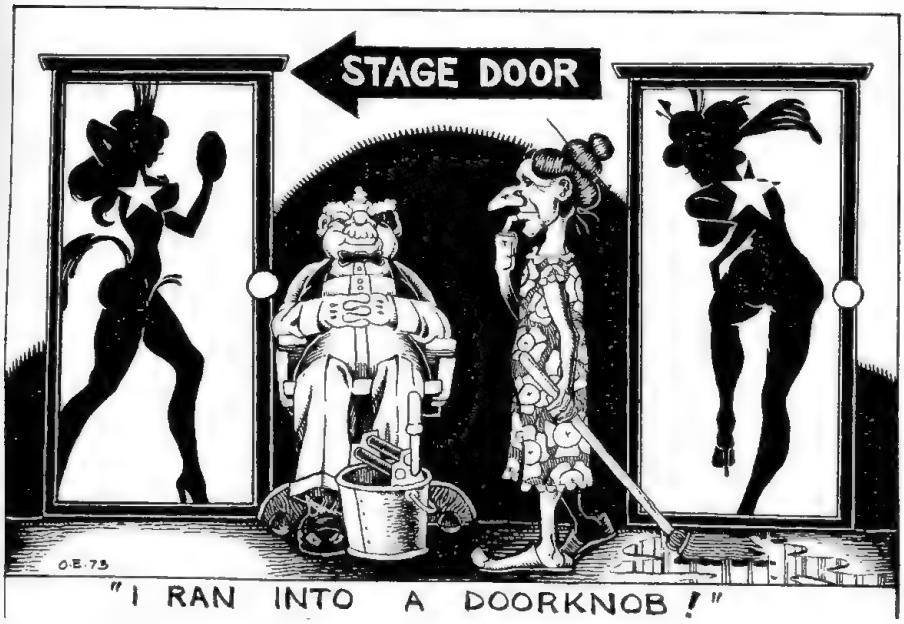
Anyone interested in contacting O.E. about art, write to:

CLIFFORD NEAL
92 Noank Ledyard Road
Mystic, Connecticut 06355

James Cassara
6285 N.W. 111 Terrace
Hialeah, Florida 33012

After reading the third issue of *THE COLLECTOR* I've received, I thought I'd write and tell you how I felt this issue compared to the two others. Frankly,Bill, it was a bust. Despite being quite thick, and containing many color pieces, issue number 28 just can't hold a candle to the other recent efforts.

With the exception of the cover (it was dynamite), and 3 or 4 other drawings, the artwork generally was pretty mundane. Honestly, Bill, I believe you're making the same mistakes many other fanzine editors make. That is, assuming that artwork in color will immediately be attractive... Not so. No color, no matter how plentiful or brilliant, will make a mediocre piece of artwork stand out. Take a look at pages 18, 39, and the centerspread. Although the color is there, the artwork just doesn't



make it.

Another complaint is your policy of printing an already-printed piece of art. (such as pages 52, 54, and again, the centerspread.) Also, why print a piece twice in the same issue? The Don Newton Shadow drawing wasn't that stunning anyway, and certainly didn't warrant double exposure.

Article-wise, I did very much enjoy the article on female superheroines, as well as the very nice Shadow article. However, the Star Trek article was weakly con-structed and just not that interesting... Perhaps the poorest feature of the entire issue was your sloppy attempt at picto---fiction (pages 4-7). Also, the Golden Age Reviewer seems to me to be totally useless. Anyone wishing to invest money in Golden Age comics pretty much has an idea of what to look for, so why not have Mr. Moreno's rather obvious talent put to use elsewhere? However, if readers' reactions warrant the continuation of such boredom, please try to review the less-expensive ones, since the classics cost so damn much

Okay Bill, I've had my say... You're more than welcome to take me up on any of these points you disagree with.You've produced some excellent issues in the past(--such as issue 26--);just be careful not to let the grind of putting out *THE COLLECTOR* allow you to let bummers like issue 28 to slip by. Even if it means publishing less often.

P.S. I will continue to buy and support *THE COLLECTOR!*

Okay, Jim, now I'll have my say; I'll try to cover everything you've said in the order in which you covered it... But first, I want to thank you for your criticism. I appreciate any such letters and read them with an open mind, and I don't mind criticism unless it gets down right nasty,which your's did not. Above all else, it helps me to learn from my mistakes and generally prevents me from getting a swelled head... Surprisingly, I too was greatly disappointed with #28 for a number of reasons, some of which you've mentioned, though I view them all in a different context. I'm sure that, had you seen the color art reproduced as it should have been, you'd have felt differently about the illustrations inside and on both covers. The finished products look absolutely nothing like their respective color suggestions, provided by all of the artists in question, and this is due to poor overlay and color registration work on the part of your's truly. One reason I decided to print Newton's Shadow on the inside was to show what the illustration actually looked like, since it wasn't originally intended for color repro..Which brings me to your next point:Reprinting of some illustrations. Page 52 was a letter column about issue #27, two illustrations from which were reproduced with some letters re: that issue. Page 54 was photographed from the original art from my collection, purchased from Gil Kane at the'73 New York Con. [Unfortunately, he didn't in-form G.B. Love and I that we had purchased similar illustrations. Compare them very closely...they're not the same!] Finally, since the centerspread had not seenthe light of day since 1968, and fit in nicely with the superheroine article, and I was confident of reproducing it faithfully in color [which I didn't], it "made" it. Although opinions on the Star Trek article & the superheroine article were mixed, the vast majority enjoyed both. As far as the Golden Age Reviewer, well, it suffered also from a lack of proper visual aides, so this issue Mr. Moreno has cooked up a look at the current Spirit revival which should prove to your liking. Finally, you needn't worry about any more "bummers" slipping by since this is the last issue. Hopefully, you won't feel that this issue fits into that dubious category... -- BGW

Adonis A. DeLove, Sr.
4826 So. Greenwood
Chicago, Illinois 60615

I received your letter with the money order that I sent you last July. I didn't receive the form letter you sent on July 25, 1973 and I had written the whole thing off as a loss.

What I'm really trying to say is that it is really refreshing to know that there is someone left in this world who is honest; it really blew my mind when I took a look at the date on that money order, and read the letter you had written. All I can say is Thank You.

BLACK '73

Now, the other reason for writing is this: I read in issue#28 that all back issues, #1-27, are sold out, and it destroyed my day. What I'm asking is, if there is any way I might buy some of those back issues, or do you know of anyone who might have them for sale, please let me know....

Again, I wish to thank you...

First, an explanation to the reader:I make a practice of cashing no check or money or -der, or using any currency sent to me,until after an order has been filled. Well, Mr. DeLove's order for TC#27 (the hottest selling issue of TC ever), in addition to a number of others, arrived after TC #27 was already sold-out, and I sent him one of the form-letters informing him of the unavailability of the issue. As was the case with numerous others, I received no reply; subsequently, his order was mis -placed with several others and was not re -discovered until just recently. All orders were returned (either cash, check or money orders, since none had been cashed or used due to my policy) with a new form letter stating the full case and a suggestion for future orders. This is just one of many such cases. When I read ofall the cheating in fandom, and the efforts to halt all such abuse, I felt the absolute best thing to do was to offer subscribers the fastest service possible, along with writing immediately to any people whose order(s) became misplaced, misfiled, unintelligible, incorrect, etc. I thought, well, fandom and its fans have treated me good, so why not return the fa -vor? // If anyone out there has any back issues of TC for sale, please contact Mr. DeLove...I'm aware of several zine dealers who stock TC and may have some back-issues [Bud Plant, Gordon Bailey's Fandom Newsstand, RBCC Fanzine Shop, etc.], but there's no way for me to accurately predict what issues, if any, they will have for sale by the time you read this. - BGW

Rich Moreno, Jr.
Pierce J Rm 223
UC Davis
Davis, California 95616

I thank you for asking me to be a part of your last issue, and I hope that my small contribution will help you in some way to make this your greatest issue ... Fandom will miss *THE COLLECTOR*.

Rene Rendon
P.O. Box 961
Robstown, Texas 78380

I was reading the review of your issue #28 in *Inside Comics*, and since I was one of those fortunate souls to buy #26 & #27, I am enclosing $1.25 for #28.

Bill, your fanzine is one of the best I've seen, and believe me, I've seen many in the past 12 months...

Thanks for your testimonial, Rene. I only hope you enjoyed TC#28, and thoroughly en -joy this last issue of mine.

Joe Sinnott
Marvel Artist & Inker

This certainly isn't the piece of art I had hoped to do for your last issue but perhaps it might go well toward the end of the magazine.

I'm sure it expresses the feelings of your friends as well as yourself.

Hope your last issue is a big success - its ending will be a big loss to the fanzine world.

Keep in touch, Bill, and many thanks.

William MacIntosh, Jr.
711 15th Avenue
Prospect Park, Pa. 19076

A follow-up article on Star Trek?Definitely! Although most of the article's contents were covered in *The Making Of Star Trek* by Stephen E. Whitfield & Gene Roddenberry, I really dug the illustrations by John L. Byrne and Jim Pinkoski.I would give my right arm (hint) for John to include a Klingon battle cruiser inthe possible follow-up illustrations. I would also greatly appreciate a battle scene. I have one question, however - why in all of the Byrne illustrations were the vessels moving away from the onlooker & never towards him?

Although I began reading and collecting comics seriously only two years ago, and most of the subjects covered in your fanzine were new to me, I really enjoyed *The Collector #28*. I was particularly fond of the article "Shadow of the Ages", by Murray Bishoff, and the accompanying illustrations.

My only complaint lies with the article "Occupational Hazards". I think it would be fair to say that a large percentage of your readers also read *MAD Magazine* and if so have seen these types of articles before. In theory this type of article should be funny, but in print, I have never seen one that was. I can only hope that no more space will be wasted in a continuation of this article in the next issue.

In closing, I would like to say that I am extremely saddened by the fact that *The Collector* will end just one issue after I bought my first. All good things must come to an end, but why so soon?

Well, you got your wish for both a follow -up STAR TREK article and a Byrne battle scene, though I can't explain why it,too, shows the Enterprise from the back. Anyway, I'd like to thank you for your com -ments. The MAD flair to "Occupational Hazards"was probably due to my handling of its layout than its content, though I do see the connection you made. This issue, Mr. Reynolds has contributed two serious examinations of the many facets of Captain Marvel, rather than another humorous piece. As far as TC coming to an end, I'm

"IT'S THE PARK RANGER - HE WANTS TO KNOW HAVE WE SEEN HIS HORSE - IT'S SPOTTED HE SAYS."

afraid I'll have to refer you to my editorial for the whole story. Finally, let me say this: It may seem "so soon" to you but after seven years and twenty-nine issues of The Collector, I think I've had just about ENOUGH for awhile! -- BGW

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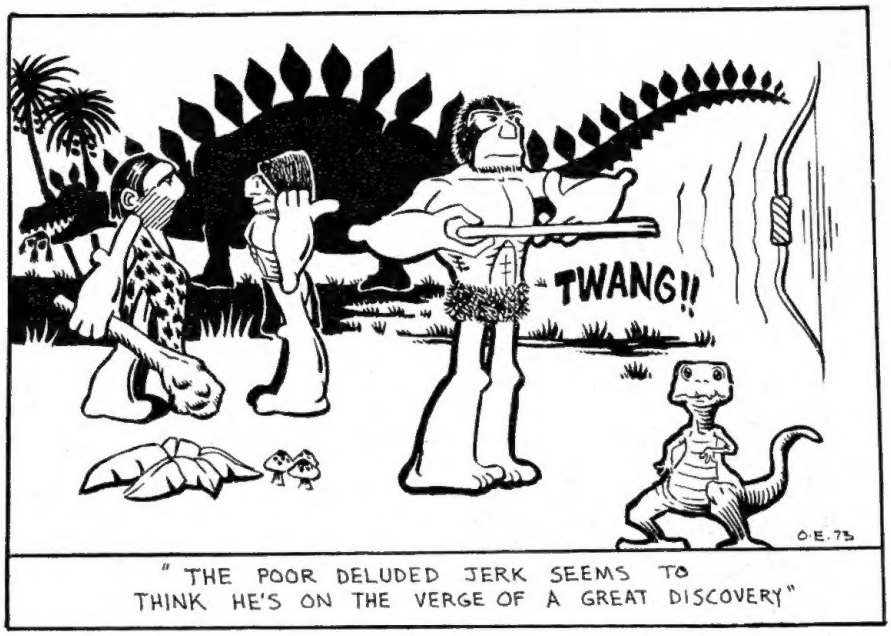


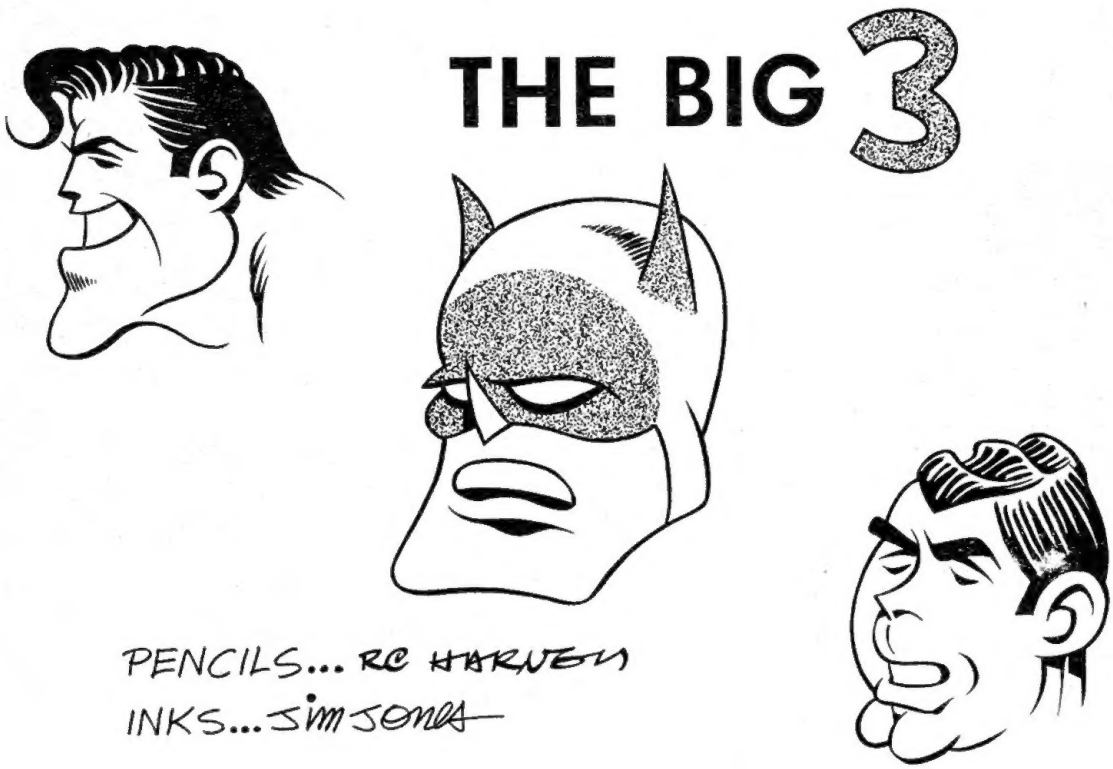
"THE POOR DELUDED JERK SEEMS TO THINK HE'S ON THE VERGE OF A GREAT DISCOVERY"

ADDITIONAL COMMENTS FROM YE OLDE ED.:

I just thought I'd take some space to say a few things I may have forgotten to say elsewhere in the letter column.

First off, my apologies to all those readers who clamored for years for a much lengthier letter col, only to finally get their wish in this, my last issue.

Secondly, a few more comments on the last issue, TC#28.: As you might gather, from some of my other comments, I was not particularly thrilled with #28, largely to be blamed on my own printing mistakes; as I believe there were some excellent features there, I just handled them wrong,and hopefully I am making amends with this issue. The "EC Tribute" idea was Ken's. He intended the illustration to be a tribute, not the entire issue as some readers misunderstood. The "Close Shave" feature was resurrected because I felt it fit in with the EC tone set by Ken's cover, and I redid the layout because I wasn't overly impressed with Don's handling of the story in straight comic-strip form. I didn't at-



A PANELOGICAL MESSAGE FROM

howard P. Siegel

95 Sedgwick Avenue
Yonkers, N.Y. 10705
914-963-9581

February 23, 1974

Dear Bill;

When we worked together on your FANDOM PROFILE for my column in RB-CC, you intimated that increased personal responsibilities might someday cause you to cease publication of 'The Collector". With this issue of TC, that time has come; and for me it is a sad, although predicted event. We both go far enough back into fandom's history to remember the days when a flood of crudzines swamped the marketplace. Yet, for those of us with discriminating taste there was always TC. From it's very inception you used the very best talent and settled for nothing less than quality in your endeavors. When availability and experience in printing equipment and techniques became tools of your editorialship, the physical appearance of TC became more professional. You had, and have few peers of such polished effort.

I can only say thanks for the pleasure you gave me personally, and hope that the future will be as successful for Bill G. Wilson as he made 'The Collector".

Bestest

Howard

tempt picto-fiction, though it might have looked that way, because I've never seen any EC picto-fiction stories to have based my ideas on. As for the other features, I think my previous comments, and the features themselves, say it all.

Finally, some people used to criticize me for not "saying" more in the pages of TC. I didn't because I was usually too tired to say anything come editorial time, but now that I have spoken out in this issue, all of you who requested more commentary on my part may be secondguessing by now. Ah well...you can't please all of the readers all of the time! [An additional comment here to all you ambitious letter-writers out there: Don't hesitate in writing with your views on this issue just because you won't be seeing another one...now, moreso than ever before, I want your views on this issue! Or else how can you persuade me to bring TC back in the distant future?]

Had enough rambling? OK, I'll shut up for awhile, and let you enjoy the other features in this issue. Personally, I think this is the greatest 'zine ever; but, then again, I have been known to be biased about certain things!

—Bill G. Wilson—

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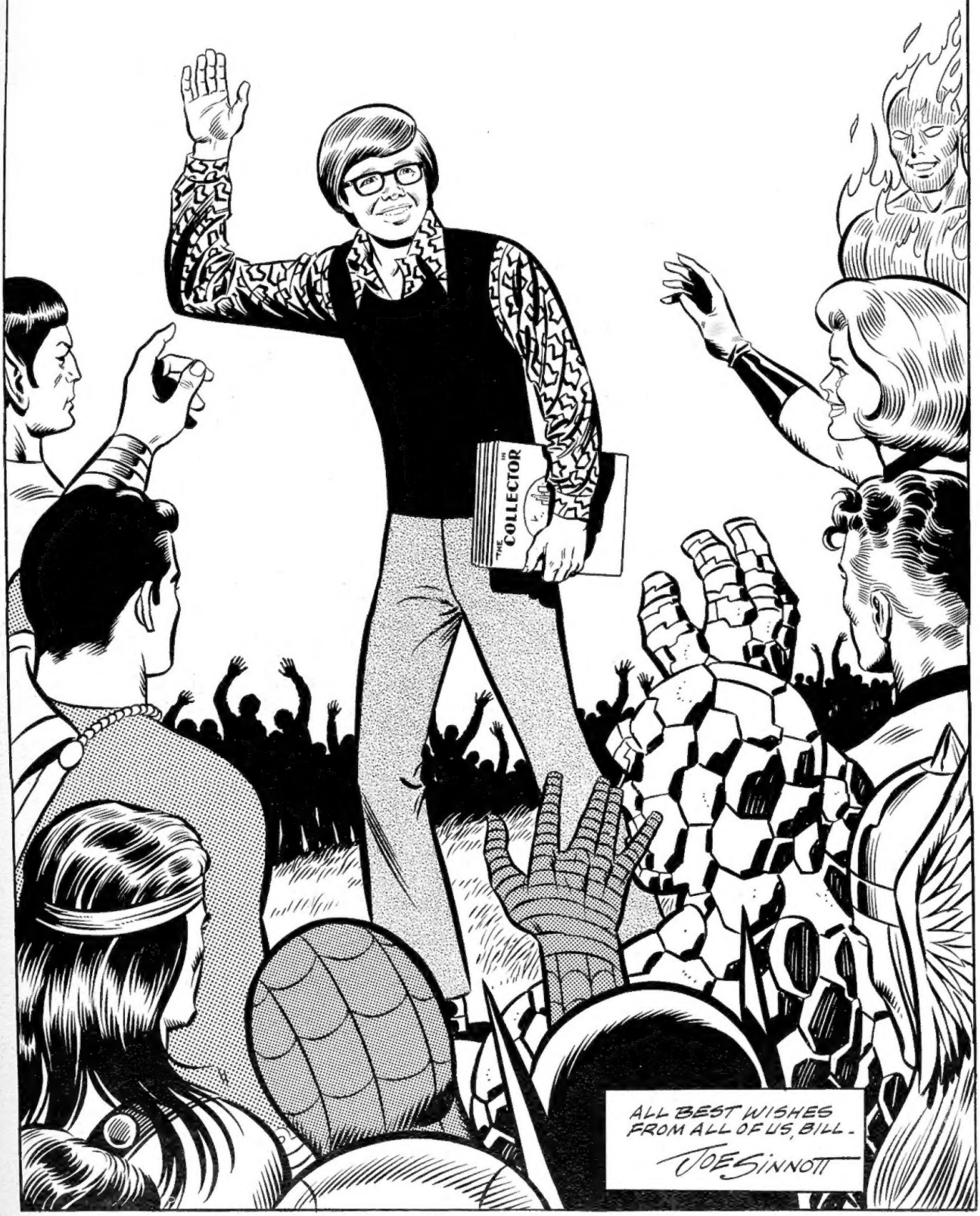
Au revoir, but not good-bye...



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